



THE NEW YORK

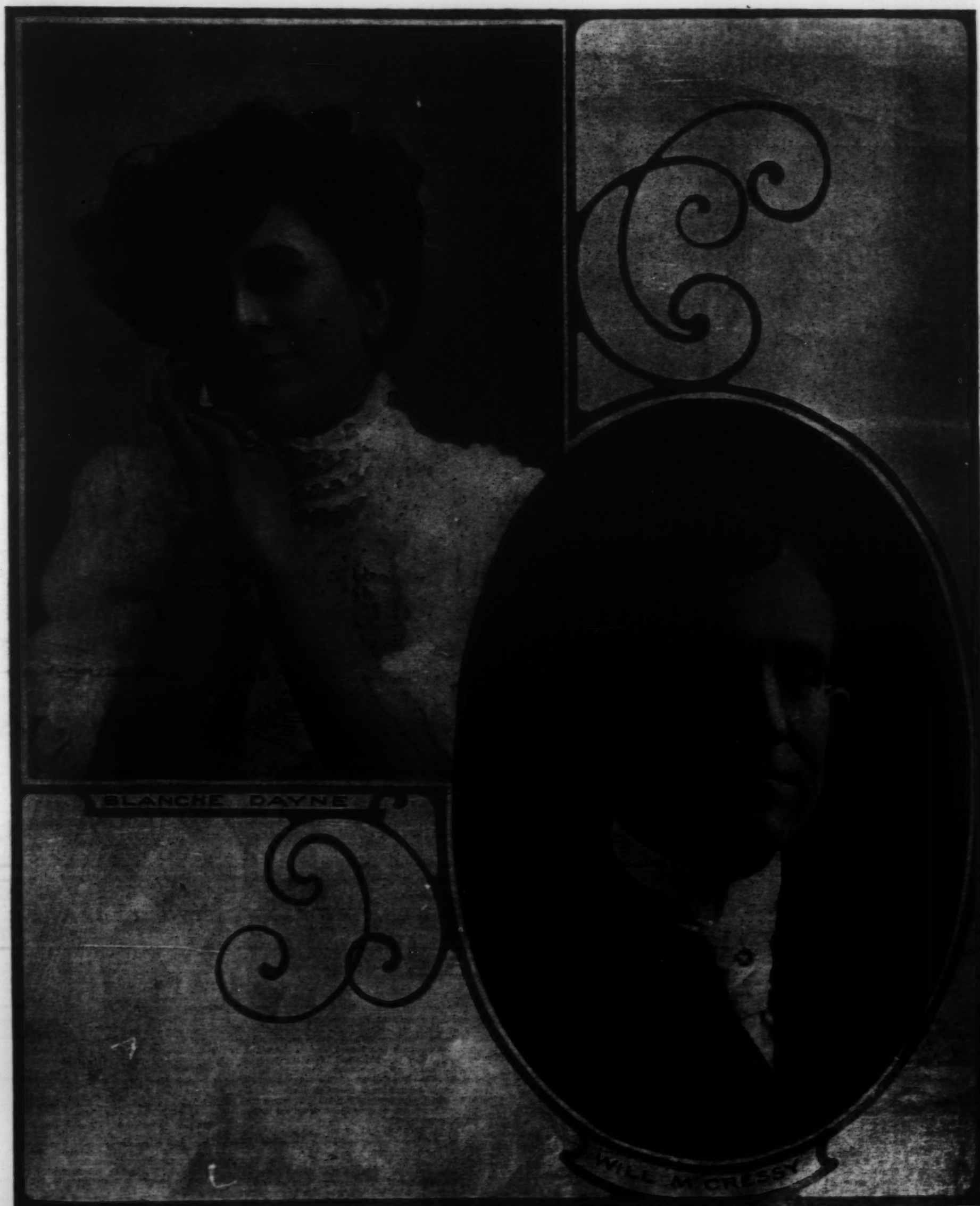


DRAMATIC MIRROR

VOL. LIX, NO. 1,538.

NEW YORK, SATURDAY, JUNE 13, 1908.

PRICE TEN CENTS.



Photos Hall, N. Y., and Chickering, Boston.

THE MATINEE GIRL.

INTIMATE CHATS ABOUT MATTERS OF INTEREST IN THE PROFESSION.

While She Thinks Genes Seemed to Have Drifted from Heaven, She Says Alexia's Dancing Suggests the Other Place—About Blanche Bates' Mother—Ada Lewis' Children—"Ain't It Awful, Mabel?"—Personal Comment About Players.

It was remarked in this column a few moons gone that Genes seemed to have drifted down from heaven on a runaway cloud. Mlle. Alexia would seem to have risen on a sulphurous vapor from the other spot. Yet each in her "separate star" draws "excellently" the things as they seem.

The Russian in her dance, "The She Devil and the Demon," sees the world through a glass of pousse café. Her gowns have the purples and greens and pinks of the striated beverage. She swirls and floats and dazzles and intoxicates as does the pousse café. She is attractive in the same stimulating manner. Her charm is that of an endless complexity.

Attempt to analyze her and you will say: "She is as sinuous as a snake. She seems to be without bones. She gives the impression of being an India rubber woman, vitalized by an inexhaustible electric dynamo. Her figure is as lithe as a young twig. Her face is as ugly and fascinating as that of The Man Who Laughs. She is irresistible. Let us go to see her again."

If her complexity wearies one, it is but a step from the stage of the Hammerstein Victoria roof, the coolest spot in town, to its barnyard at the rear, where a genuine milkmaid gives a continuous performance of milking a gradually dissolving cow.

Sad and startling was the tidings that Mrs. M. F. Bates, the mother of Blanche Bates,

ment. "It's very pleasant, but I would be glad to be playing a good part again," said the actress, the memory of whose stardom is still vivid in the memory of older theatre-goers. Nothing could still the call of the stage except that call to which she harkened while the rain fell in a deluge on Memorial Day.

Jack Hassard is at the point of having published another volume of original rhymes, called "Verse and Verse." By this frank title he hopes to forfend the humorists who, asking salesmen for a copy of his maiden book, "Poetry and Rot," persist in their inquiry for "Kotten Poetry." Mr. Hassard has a novel nearly ready for the press. It is to be called "The Four Flusher."

I asked the sad faced comedian the origin of that immortal query, "Ain't it awful, Mabel?" which has made him famous.

"I've been telling the newspaper boys it was an inspiration, but I can't find it in my heart to deceive another woman," he returned. "The truth is that while I was with May Irwin's company I had a grouch at a man who delivered my boots too late. I harangued the man as a stump speaker lambast his opponent. Edgar Acheson Ely's dressing-room door flew open. Edgar Acheson Ely's head came out, and Edgar Acheson Ely himself said, 'Ain't it awful, Mabel?' I said to the bootmaker, 'Wouldn't that be a bully title for a song?' 'Sure,' he said, and escaped. That was the way I happened to write the song without music, 'Ain't It Awful, Mabel?'"

May Irwin, from that silver girl green Eden of hers among the Thousand Islands, sends a curious form of invitation to her friends to come thither:

"Come up. The garden wants you."

Sarah Grand, in a dissertation against prophesying what the woman of fifty years hence will be like, says she will not wear corsets. "Really clever women, such as Ellen

the twelfth commandment. He says, 'Don't bunch your vices.'"

"What does that mean, Jack?" asked William Courtenay, looking interested.

"He says every man is entitled to one vice, but he mustn't bunch them. If he is addicted to late hours, he can't smoke and drink. If he smokes excessively, he must not drink. If he drinks, he must cut out cigars. It's a good, common sense system, boys. Try it."

"Truthful John" they have named the new publicity promoter of Hammerstein's Victoria Roof-Garden, John Pollock, because he resembles George Washington more than he does his brother, Channing Pollock. If he proposes to remain on the high ground amid the pure airs of veracity he would better not read his big brother's "Confessions of a Press Agent."

Joyous as a little girl with her first doll with real hair is Maxine Elliott since the breaking of the ground for her own theatre on Thirty-ninth Street, in New York.

"Come to see me when I get back from England and have the details of decoration, etc., clear in my head. I shall adore chatting with you about them. This theatre is such a joy and excitement to me. I eat it and drink it and sleep it."

In a corner of her dressing-room at the Casino, where her eyes when they stray from supervising her make-up can feast upon them, is a heterogeneous collection of toys. A huge Teddy bear ferociously regards a black cat with ominously arched back, green eyes and a red ribbon collar. A Japanese doll glances constantly slantwise at a long tailed marmoset. A train of cars has been derailed upon a red-nosed jumping jack. The shelf is filled and overflows upon the floor in the bisque person of a silk-robed mandarin. The gifts are donations from their friends to "Ada Lewis' children."

Miss Lewis' oldest child is a handsome six-footer, who is cashier of a trust company at

call in the doctor's voice, echoing up and down the stairs:

"Here, May. Come here, you little dear!"

Eva Davenport, who left the cast of Wonderland to become a guest for an indefinite period at Roosevelt Hospital two years ago, rejoices that she is now a little better than new and is to resume her stage work, probably as the comedienne of Dallas Wellford's company.

"The clouds have rolled away and the sun is shining," says the comedienne, with whom we will all be glad to laugh again. "I think I shall be the happiest woman in the world when I get my hind legs on the stage once more. Only the woman who has left the stage for a while knows the joy of again facing a New York audience."

Neva Aymar if she were not an actress would be a Fortia. Accident made her the one. Choice would have made her the other. Whenever a big civil case is called for trial Miss Aymar draws a pencil through every entry of her engagement book for those days, and, arraying herself in her somberest costume, goes forth to join the courtroom crowd. What is more remarkable, is that, unlike the woman who goes to a football match, she understands the game. Ask her to tell you of the suit of the heirs of the Grissom estate against the Central Railroad of New Jersey.

"I've always wished I might drop into a theatre the day after a play has been universally scored," observed the Matinee Girl. "I want to know in what spirit the company receives the critic's scoldings."

"They laugh at them." The tenor of a musical-comedy gave an imitation of the second night business. "Actors have optimistic natures."

"The actors may laugh, but it's the manager who counts," retorted Georgia Lawrence. The discussion was salt upon the wounds Bluffs had made in her. "The second night



Al Sheehan

R. P. Janette

R. L. Ripley

J. Albert Brockett

Jay Hunt

George E. Lothrop

BOSTON THEATRE MANAGERS

had passed away at her daughter's farm at Ossining, N. Y.

At the Golden Gate Professional Club's reception at the Plaza a fortnight ago it was observed that she was the merriest person in the room. She overflowed with lively reminiscence, sparkled with quips and barbed retorts. They saw a smiling elderly woman, with Blanche Bates' mannerism and Blanche Bates' dark eyes. Though she was old as years go, she had young eyes. They reflected the spirit of eternal youth.

She was incarnate hospitality. The apartment at 206 West Fifty-second street, handsomely furnished, was Liberty Hall for her friends, especially those friends who had come from her beloved California. Her bed chamber, carpeted with a magnificent yellow tiger skin which Daniel Frawley had brought her from Africa, was decorated solely with photographs of her daughter, photographs of Blanche Bates at one, at two, at seven, at the awkward age, at the age of universal wisdom, in her first role, in her twentieth, as Cho Cho San in The Darling of the Gods, as Cigarette in Under Two Flags, as the saloon keeper in The Girl of the Golden West, as the driver of a spanking pair of bays at her farm at Ossining, as she looked, a little wan and tired, before sailing for Europe. Always in her eye, as in her heart, was the image of "daughter."

An admirable example was Mrs. Bates of the truth that humor is a saving grace. Last month I dined with her at a daintily spread round table, moved close to the window to catch the rays of the setting sun. This was a characteristic trait of this loyal Californian that she loved and sought the sunshine. Her conversation was reminiscent of the old life and the old manners in San Francisco. She dipped into tragedy, but always her narratives were gilded with the golden rays of humor. Always she smiled with brave, merry eyes at the pictures of life she drew with deft touches. She laughed when she drew with three or four bold strokes the sketch of her conservative mother-in-law, who said to Mr. Bates: "Charlie, your wife is too fine a woman to be on the stage. Why don't you buy out a lodging house and let her run it?"

She told of the quiet hours she had enjoyed with friends and with friends in the part-

Terry, Duse, and Sarah Bernhardt, despise such abnormalities and do not wear stays at all." Mrs. Grand says the abstaining from corsets prolongs youth. "Those wonderful women could not have preserved the staying power which enabled them to play young parts at an advanced age if they had."

H. B. Warner has converted the offices of the Shubert enterprises into a grove like that in which Plato walked and talked. Facing the door is a platform on an easel. Every day the platform bears a new original inscription designed to lighten the load of care and stimulate the mentality of the visitor. Yesterday the Warnerian legend was, "It takes two to make a quarrel and a peace-maker to start a riot."

The greenroom, which some stage authorities declare is a tradition and others a pure myth, will be visualized this Autumn. David Belasco, remodeling somewhat the interior of his Stuyvesant Theatre, will provide one, and Maxine Elliott will triumph over all architectural objections to "waste of space" and have a room for rest and chat for the members of her company.

It is good, if not universal, to hear one actor praise the work of another. Frank Keenan, for example, glows with admiration of John Mason's reading.

"There isn't a man on any stage of any country who can extract more meat from a line than John Mason does," says General Warren, alias Jack Rance et al. "It's an intellectual treat to hear him read. He's growing, too, and the reason is that he was not satisfied when every one said he was a matchless Antony ten or fifteen years ago. If Jack Mason had sat back and said, 'See what a great actor am I,' he wouldn't be making The Witching Hour the success it is."

Concerning John Mason, I heard him say, while in one of his Jack Mason moods, that he had discovered a wise medicine man.

"That doctor fellow of mine delivered an epigram," he said. "They ought to make it

twenty years of age. Her next is fourteen. Last week Ada, who hasn't more than grazed thirty herself, played a strong emotional role because the youngster kept her waiting an hour and a half at a department store, he appearing, whistling, five minutes before the store closed to try on his confirmation suit. At this time a troupe of five other urchins and urchinesses are on their way from San Francisco to join the band of hope and joy. The seven are the nieces and nephews. She has taken an extra flat adjoining the present one, the two to house the septette with their mother and aunt.

For their Aunt Ada no other topic exists. The merest passerby hears that Marie's eyes are brown, and that she "has the longest eyelashes you ever saw." "She is the baby of the bunch and only seven years old," she exclaims enthusiastically, "and there's Elizabeth, who was named after my mother, and John and George and—"

Franklin Roberts, the Adonis of stage-managers, intervenes or the catalogue of the graces and virtues of "Ada Lewis' children" would be endless.

"What's his name?" asked Dr. A. Monae Lesser, the eminent Red Cross surgeon, looking at the furry yellow heap in his arms.

"Peter Pan," responded May Irwin. The great surgeon is her friend and favorite tenant, he having taken No. 16 West Sixty-eighth Street, which was her town house for many years. The furry heap in his arms was the cat worth something more than its weight in gold, which she bestowed upon Dr. Lesser by way of a farewell present before she sailed for Europe.

"Peter Pan?" replied Dr. Lesser discontentedly. "I am going to call it May Irwin."

"O, but you mustn't."

"Why not?"

"Because, the statute of limitations—or whatever you call it. Anyway, you mustn't."

"Ah! I see. Well, Irwin is a boy's name. There's no reason why I shouldn't call him Irwin May."

The doctor had his way, as doctors often do. That is the reason why callers at the former Irwin homestead hear the tender, caressing

of a failure I was in the lights were dim in my dressing room. I couldn't see to make up. I called through the partition to my neighbor. Same there. I wandered down the hall. Same on either side. Then I climbed the stairs to the star's dressing room, and asked for a corner of the mirror. That was the only room that had been spared. The house management had cut our lights from thirty-two to sixteen."

THE MATINEE GIRL.

BOSTON MANAGERS' OUTING

On this and the next page is seen a striking "panoram" as photographers call it, of a company of Boston managers, taken on their annual outing at the Point Shirley Clubhouse on May 26. From left to right are seen in their order Al Sheehan, of the Tremont Theatre; R. P. Janette, of the Globe; R. L. Ripley, of the Lyceum; J. Albert Brockett, attorney; Jay Hunt, of the Howard Theatre; George E. Lothrop, of the Howard and Bowdoin Square; Harry K. Farren, of the Columbia; Arthur L. Griffin, of the Bowdoin Square; T. B. Lothian, of the Colonial; W. D. Andreas, of the Park; Lindsay Morrison, of the Boston; Charles J. Rich, of the Hollis Street; John B. Schofield, of the Tremont, and Ed D. Smith, of the Majestic. If a better looking or more prosperous appearing line of men have been photographed recently the picture has not been seen by THE MIRROR.

CUEL

The Mischief Makers is the title selected for Charles Klein's new play that Henry B. Harris is to produce in October.

Beatrice Mills, now with Richard Carle in Mary's Lamb, will retire from the stage for a time at the end of her present engagement, to go abroad and study opera. She will become a pupil of Giuseppe Cima at Milan.

The last performance of the season by the Entertainment Department of the Educational Alliance was given on June 2. The Little Princess, A Comedie Royale and Ici On Parle Francaise were the plays given.

George G. Rockwood, photographer, at 239 Broadway, has filed a petition in bankruptcy, with liabilities of \$20,199 and assets consisting of a note for \$66, two patents, value unknown, and 514 shares of stock of no value.

William Lloyd, recently with At Yale, and Helen Castano (Dancing Castano), for some time with Al Reeves, were married in New York city on May 28.

REVIEWS OF NEW PLAYS.

TWO SUCCESSFUL ROAD DRAMAS HAVE THEIR FIRST METROPOLITAN HEARING.

Mildred Holland in *A Paradise of Lies*—Cecil Spooner Presents *The Girl from Texas*—Paul McAllister's *Stock Season Opens*—*Acclimade Keim* as *Mrs. Dane*—*Heartsease* at the West End.

To be reviewed next week:

A DAUGHTER OF THE PEOPLE, Blaney's Lincoln Square

Yorkville—A Paradise of Lies.

Romantic drama in a prologue and three acts, by Matthew Barry. Produced June 1.

Antonio..... Frederic Moore
Mother Scala..... Viola Crane
Pedro..... James Preston
Lolita..... Mildred Holland
Fabio..... Richard Gordon
Brunetta..... Anna Barton
Toco..... De La Barre
Richard..... W. H. Pendergast
Isabella..... Teresa Dale
Earl of Kenmore..... George Harrington

In the production of this new play at the Yorkville last week the patrons of that house were treated to a genuine surprise, that was no less entertaining than it was unusual. The drama opens with a prologue, showing Antonio, an old man, mourning by a lily pond for his child, which has been drowned there. Presently a child is seen floating on the lilies. It is rescued and given to the old man, who welcomes it with tears, though not his own. The curtain goes down and the next scene, the first act, is eighteen years later, at the home of Antonio.

The baby girl who was rescued is now grown into a young woman. She is surrounded by her foster father, Antonio, and Mother Scala, and is in love with a strolling

quality. Mr. Moore's performance in both parts was delightful from beginning to end. W. H. Pendergast played the part of Richard satisfactorily. Teresa Dale assumed the role of Isabella and made the part a forcible one. Richard Gordon made a manly and romantic Fabio, carrying the part through with entire credit. Viola Crane was good as Mother Scala. George Harrington gave the old Earl of Kenmore the dignity and reserve the part called for. James Preston played the part of Pedro and Anna Barton that of Brunetta. This week, East Lynne.

Blaney's Lincoln Square—The Girl from Texas.

Comedy drama in four acts, by C. T. Dazey and Charles E. Blaney. Produced June 1 (Charles E. Blaney, manager).

Lord Kenwood..... George Palmer Moore
Count de Chambray..... Ben F. Wilson
Hiram Corson..... Robert W. Smiley
Shane McCrea..... Dick Thompson
Robbie..... Harry S. Bostick
Bess..... Warren R. Emerson
Lady Kenwood..... Mae Estelle
Elsie Farleigh..... Florence Elliott
Mrs. Farleigh..... Esther Gerber
May Percy..... Cecil Spooner

Cecil Spooner appeared last week in a comedy drama by C. T. Dazey, for the final week of her engagement at Blaney's Lincoln Square Theatre. Although she was seen in this play about two years ago, last week was the first time the piece had been given in New York. It is a comedy drama of the familiar type, with the usual succession of comedy and dramatic scenes.

May Percy, a Texas girl, is discovered to be the rightful heir to Kenwood Castle, in Ireland. She has already fallen in love with Lord Arthur Kenwood, the present holder of the title. She and some of her Texas friends go to Ireland, where she learns that Lord Arthur's mother believes herself secure in the estate. May refuses to accept the property. She is harassed by Count de Chambray, a fortune hunter, and is placed in an awkward predicament through the agency of Hiram

company presented Charles Klein's and J. L. C. Clarke's romantic drama, *Heartsease*. The week was marked by the first appearance of Gerald Griffin with the company, in the role of Padbury. Mr. Griffin was heartily welcomed by the audiences throughout the week and his performance was enthusiastically applauded. Thurston Hall had the leading role of Eric Temple, Robert Cummings played Sir Geoffrey Pomfret, Mary Shotwell was sweet and lovable as Lady Margaret, and Louise Randolph was excellent as Lady Neville. Others who scored were Charles Seay, William Short, Dave Thompson, Emilie Melville, Leslie Morosco, George Manning, and Wallace Erskine. This week, *The Girl with the Green Eyes*.

Metropolis—Mrs. Dane's Defense.

Adelaide Keim's offering last week was Mrs. Dane's Defense, and in the role of Mrs. Dane the young star found opportunity for the display of her skill at emotional acting. Her supporting company was well cast. Frederick Sumner played Sir Daniel Carteret, Chauncy Keim did good work as Lionel, and Richard Lyle was excellent as Canon Bonsey. The remainder of the cast was as follows: Mr. Bulson-Porter, George Robinson; James Risby, J. J. Fitzsimmons; Mr. Fenwick, Alexander Kearney; Adams, William F. Arnold; Mrs. Bulson-Porter, Matilda Deshon; Janet Colquhoun, Clara Austin; Lady Eastney, Miss McKee Lee. This week, *Fanchon the Cricket*.

At Other Playhouses.

HERALD SQUARE.—*Low Fields in The Girl Behind the Counter* closed Saturday night, and the house is dark this week. It will reopen on June 15 with *Three Twins*, a musical version of *Inceog*.

HUDSON.—Otis Skinner in *The Honor of the Family* ended his season Saturday night, and the house will be dark until August.

ACADEMY OF MUSIC.—E. H. Sothern ended his Spring engagement here Saturday night. *Hamlet* was played on Monday, Tuesday, Wednesday and

PROFESSIONAL WOMAN'S LEAGUE.

Annual Reception and Installation of Officers at the Hotel Plaza Attracts a Throng.

The annual reception and installation of officers of the Professional Woman's League was held at the Hotel Plaza on the afternoon of June 4. The parlors were thronged with enthusiastic members of the dramatic and other professions, who were cordially welcomed by Mrs. L. C. Stern, chairman of the Reception Committee. Mrs. Amelia Bingham, the new president, who rose from a sick bed to be present in person, was formally installed and greeted with a welcome not less affectionate in motive than demonstrative in expression. Miss Bingham made an address of welcome, and spoke of happy anticipations for the coming year.

Mrs. A. M. Palmer, the original president of the League, was called upon for a speech, but declined with, "I simply can't." The applause which greeted this remark was such as might have been expected from an audience where applause without stint is the reward for many years of faithful services.

Mrs. Susanna Leonard Westford, the retiring president, was affectionately spoken of in a speech by a club member, and her great popularity was attested to by the ringing and prolonged plaudits of every member present.

That the Professional Woman's League turned in more money to the Actors' Fund than any other organization, male or female, was the happiest remark of Mrs. Fernandez, Ralph Delmore, president of the Actors' Society, also spoke of the good work done by this organization.

Mrs. Westford then with a few witty remarks introduced the incoming officers as follows: Directors, Mrs. E. H. Price, Mrs. L. L. Ross, Mrs. Belle de Rivera, Mrs. Edwin Knowles and Mrs. Diana Huencker Lagen; Chairman of Music, Sydney Cowell; Library, Alice Brown; Decoration, Rosa Rand; Ways and Means, Mrs. E. L. Fernandez; Reception, Mrs. L. C. Stern; Wardrobe, Mrs. Albertin Perrin.

Among the distinguished club presidents present who were guests of honor, were: Mrs. A. M. Palmer, president of the Rainy Day; Mrs. Beaumont Packard, of the Golden Gate; Mrs. John Crosby of Woman's Democratic; Mrs. Howard McNutt, representing Minerva; Ralph Delmore of the Actors' Society; Mrs. William Cummings Story of the City Federation of Women's Clubs; Mrs. Gerard Bancker, of Daughters of the Em-



Harry K. Farrow

Arthur L. Griffin

T. B. Lohian

W. D. Andrews

Lindsay Morison

Charles J. Rich

John B. Schofield

Ed. J. Smith

ON THEIR ANNUAL OUTING.

player who has appeared in her neighborhood. Her name is Lolita.

Her foster father has written two operas and his life's ambition has been to see them produced. Richard, who afterward becomes Lord Stanton and who earlier in his life was concerned in trying to drown the baby in the lily pond, steals one of the old man's operas and produces it under his own name. The old man sees the opera produced, credited to some one else, and is heartbroken. When he learns that Richard has also stolen his other opera his grief overcomes him and he dies. When Lolita returns home, after an errand in search of help for Antonio, she finds him dead. She decides to go with Fabio, her lover, as a player in his company, and the next scene takes place three months later at an earl's villa, where the company is producing a play.

Here the Earl becomes attracted by Lolita, who reminds him of his dead wife, and subsequent developments prove her to be his child. Richard had cast her into the lily pond so that he, who is the Earl's nephew, might become the sole heir to the Earl's estate. At this point Brunetta, one of the members of the company, who is in love with Fabio, tells Lolita that Fabio has been her lover for some time past, which is one of the numerous "paradise of lies" that run through the play. Lolita believes her, and she consequently has a "scene" with Fabio and orders him from the villa.

Two years later, in her palace in Rome, Lolita is engaged to be married to Richard. Fabio has given no encouragement to Brunetta, and the latter, repenting of what she has done, makes a confession to Lolita, in which Lolita learns that Richard had advised Brunetta to tell the lie for the purpose of getting Fabio out of the way, it being Richard's intention to marry Lolita himself. Fabio is sent for and the two lovers are happily reunited. The play ends with a very dark outlook ahead of the guilty Richard.

Miss Holland in the role of Lolita was as pleasing and convincing as in the other roles which she has portrayed during her engagement at the Yorkville. It called for some exquisite acting, which she rose equal to at all times. Frederic Moore as Antonio and later as Toco proved himself an actor of rare

Corson, a rascally agent. She is recognized by some Irish peasants and rescued, and in the end marries Lord Arthur.

Miss Spooner's acting, and especially her comedy work, pleased the audiences immensely, to judge by the applause. George Palmer Moore was good as Lord Kenwood, and Lon Hascall was excellent as Peter Bunker from Texas. Ben F. Wilson did well in the role of the Count, and Robert W. Smiley was sufficiently villainous as Corson. Dick Thompson made a manly peasant as Shane McCrea. The comedy roles were well played by Harry S. Bostick as a butler and Warren R. Emerson as a German youth. Mae Estelle did very well as Lady Kenwood, while Florence Elliott and Esther Gerber were well cast as Elsie Farleigh and Mrs. Farleigh, May's American acquaintances. The piece was elaborately staged.

This week Edna May Spooner resumes her stock engagement at this house, offering for the first week a new play by J. Searle Dawley, entitled *A Daughter of the People*. Next week both Edna May and Cecil Spooner will appear in *The Taming of Helen*.

Hurtig and Seamon's Music Hall—*Prince Karl*.

Paul McAllister opened his stock season at this house last week with a fine production of *Prince Karl*, in which the star played the title-role. His reception on Monday night amounted to an ovation. There were many flowers and Mr. McAllister was obliged to make a speech. His company is well chosen and the newcomers promise to become Harlem favorites. Florence Oakley, the leading woman, appeared as Mrs. Florence Lowell on very short notice, but she made an excellent impression and proved her capabilities. Marie Wainwright played the mother-in-law, and Charles Lane had the role of Spartan Spotts. The rest of the cast was as follows: Markey Davis, Verner Clarges; Howard Algernon Briggs, R. W. Tucker; I. Cool Dragon, Paul R. Dickey; Mayor of Krishopp, George Gray; Alicia Enclide Lowell, Gertrude Page. This week's bill is Mrs. Temple's Telegram.

West End—*Heartsease*.

For the second week of the Summer season at the West End Theatre the Players' Stock

Saturday nights, and *If I Were King* on Thursday and Friday nights and Saturday matinee.

JAMES K. HACKETT SAILS.

James K. Hackett sailed for London on the *Mauretania* on June 4, to obtain new plays for next season. He will confer in London with Justin Huntly McCarthy about a play dealing with the Admirable Crichton, which that author is writing for the actor-manager. As a satire under that title was produced lately, the name will not be used for the new play.

He also will examine dramatic productions by Alfred Sutro and Frank Stagyon. From London he will go to Paris to see his representative, Mildred Aldrich, and look at a manuscript by Pierre Wolff. He will close negotiations long pending with a celebrated French actress where by she will create the leading role, "the lady," in *Three Weeks*, which is to be produced in St. Louis in August. The report that Mr. Hackett would appear in the Glyn play was erroneous.

A play by Alfred Capus also is under consideration. The actor-manager before sailing acquired the dramatic rights of the prize story, "Sir Richard Escamote," by Max Pemberton, who, with Harriet Ford, is to write a play from the book. Mr. Hackett, after a rest in Carlsbad, will open his own theatre in New York with a revival of *The Prisoner of Zenda*. Next will come *The Crisis*, *Rupert of Hentzau*, *The Pride of Jennico* and *The Walls of Jericho*. Either the McCarthy or the Pemberton play will follow.

HENRY W. SAVAGE RETURNS.

Henry W. Savage, on his return from Europe on June 2, brought back the rights to at least eight foreign operettas and a wealth of plans for next season. The operettas include *The Prince's Child*, by Franz Lehar, Victor Leon and Leo Stein; *A Jolly Peasant*, by Victor Leon and Leo Stein; *The Love Cure*, by Leo Stein and Edmund Eysler, and *Piffikus*, Prince Bob, and *The Rose Youth*, three Hungarian operettas. All but the latter three Mr. Savage expects to produce next fall. For one season at least his English grand opera company will be abandoned.

Beginning early in the fall, he will organize a stock company for the Garden Theatre, to be conducted along the lines of the organizations at Daly's and the old Lyceum. Portia Perkins, a Man of His Word and The Happy Family are three plays by American authors that will be put on at the Garden.

Portia Perkins, by Edith Ellis, is the first piece scheduled for production by this company. The length of its run will depend entirely upon its popularity. It is not Mr. Savage's intention to give different plays at stated intervals.

pire State; Mrs. Belle de Rivera of Equal Suffrage, and several others.

The music programme consisted of selections by The Harmony Four, composed of Messrs. Charles De Silva, C. W. Emerson, Philip Gilpin, and W. Attwell. A contralto solo was given by Jane Van Der Zee, a whistling solo by Catherine Georgeson, a tenor solo by Harry Scarborough. Sophie Brandt responded with two songs both beautifully rendered, and Richard Temple in dialect songs won many recalls. At the close of the programme a buffet luncheon was served and enjoyed in an informal social way.

COMP.

A special performance of *The Yankee Prince* will be given on the afternoon of June 11 for the benefit of the Dominican Cancer Homes for the Destitute.

The Grace Von Studdiford Amusement company was incorporated in St. Louis on June 1, to produce a new comic opera with Miss Von Studdiford in the principal role. The opera has not yet been named.

Isabelle D'Armond will spend the Summer in Asbury Park, New York city and Sea Gate, visiting friends.

Arthur J. Sendra, last season with The County Chairman, has been engaged by Kilmt and Gaszelo to play Indian in *The Montana Limited* (Western) next season.

Irene La Pierre has been engaged by Sidney R. Ellis as leading woman with Al. H. Wilson next season.

William Lawrence, who has succeeded Denman Thompson as *Uncle Josh* in *The Old Homestead* for the past four seasons, will sail on the *Saronia* from Boston on June 30 for Liverpool. He will remain abroad until Aug. 29, touring England, France, and Germany, returning to open with *The Old Homestead* company at the Boston Theatre on Labor Day, Sept. 7. He will be accompanied by his sister, Mrs. S. M. Brown, of Brookline, Mass.

A jury in Justice Giege's Court awarded \$500 on June 4 to Lillian Seattle, who plays *Olga* in *The Merry Widow*, because, in February, 1907, she fell between a car and a platform in the Fourteenth Street Subway station.

The *Glad Question* will come to Wallick's Theatre on Aug. 2.

The Liberty Theatre will reopen on Aug. 19 with *The Travelling Salesman*.

The Woods Sisters, under the management of Otto H. Krause, closed their season at Mangum, Okla., on May 9. The company will again take the road the latter part of August.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1874)

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street
(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President,
12 West 40th Street. LYMAN O. FISKE, Secy. and Treas.,
121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Colburn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page 60c; Half-Page 90c; One Page, \$1.50.

7 additional cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; \$1.75 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R" or "NR"), 10 cents a line. Charges for inserting portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 10 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$1.01 per annum. All other foreign countries \$1.50, postage prepaid.

Telephone number, 779 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Dav's Agency, 11 Green St., Leicester Sq., W. C.; Murray's Exchange, 15 Northumberland Ave., W. C. In Paris at Brunsell's, 11 Avenue de l'Opera. In Liverpool, at Latarche, 25 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Sent at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - JUNE 13, 1908.

Largest Dramatic Circulation in the World

MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

WHERE WILL IT END?

MOVING PICTURES are invading theatres and involving amusement places to an amazing degree.

Thirteen of the regular theatres of Greater New York—houses ordinarily devoted to drama or vaudeville—now rely upon moving pictures as a complete entertainment or as the feature of their bills.

This condition of affairs, of course, occurs at a time between regular seasons, yet there is no certainty that the beginning of next season will not see even a greater number of theatres offering this comparatively new form of entertainment as a regular thing, either wholly or in combination with other features.

There does not seem to be any appreciable increase in the number of moving picture "shows" outside of theatres in New York. In fact, owing to a drawing of the lines on fire regulation, etc., many of the places that offered moving pictures have been closed; yet there still are hundreds of them in the city, and the promise of profit that this form of entertainment holds out undoubtedly is leading to a more careful and permissible fitting up of places formerly used as shops and the like for their exploitation. Thus the moving picture shows are increasing in number, and more and more definitely they seem to be encroaching upon the preserves of the theatre.

Persons in New York and other large cities do not realize the growth of moving picture shows in smaller places, and even in rural communities. The parks and other suburban resorts are taking them up largely; in the West the "air-dome theatres," so-called—amusement places improvised by canvas and high fences in vacant lots, each with one or more buildings as a background—are using moving pictures; and where no other provision can be made for them they now are shown in black tents which give the requisite darkness for their display.

Where the moving picture will stop is a question that persons who heretofore have paid no attention to them as a competitive influence are beginning to ask. But managers in a position to do so—especially managers of theatres in the smaller cities—are employing moving pictures in connection with other attractions, and thus are taking advantage of their popularity.

PARLIAMENTARIANS WIN.

It appears that some strange scenes and happenings marked the consideration of the Methodist Church rule against dancing, the-atreging and carlplaying at the General Conference in Baltimore.

These scenes and happenings emphasized the fact that a vast number of communicants of the Methodist Church are in favor of abolishing this rule of "discipline," leaving members to follow their own inclinations as to amusements without the consciousness of violating church law or its equivalent. In the church, however, as in other organizations, the leaders, or politicians, often rule as against dominant sentiment.

On the last day of the conference, Dr. H. WADE ROGERS, dean of the Yale Law School, a delegate, got the floor and introduced a resolution instructing the Committee on Judiciary to determine the constitutionality of the prohibitive paragraph in the "discipline." An account of what followed says:

In an instant the conference was in an uproar. Bishop BERRY, who was presiding, was compelled to rap for order several times. Effort after effort was made by parliamentary tactics to prevent Dr. ROGERS from discussing the subject. After much trouble and many interruptions he succeeded in explaining the need of such a statement of the status of the paragraph, intimating that the article, which has caused more discussion and trouble in the Methodist Episcopal Church for the last thirty-six years than any other question, had been unconstitutional from the first. It seemed that the resolution would be carried, when Dr. BUCKLEY got to the floor. He said: "I oppose this resolution because it will intensify an already acute situation. It is a move to get rid of paragraph 248. This paragraph has stood in the discipline thirty-six years. We should not try to get rid of it at this late day by questioning its constitutionality. If there are enough votes to retain it it will be retained. If there are enough votes to get rid of it we will get rid of it."

The conference was so wrought up over this incident, following long debates on the subject at previous sessions, that it adjourned in such haste that the traditional finale of conferences was omitted. It forgot to sing the doxology!

Truly this was a triumph for the parliamentarians of the church at the expense of spiritual feeling.

But this subject is simply delayed, and sooner or later the prohibition as to the-atreging and other rational amusements will be abandoned, for there are too many persons associated with the Methodist Church to-day who follow their inclinations, like those of other churches, and attend the theatre with discrimination, while indulging in other amusements tabooed by the ancient rule of the denomination.

As a token of the feeling that has been stirred up on this question in Methodist circles, this paragraph from the *Northwestern Christian Advocate*, an organ of the church, is significant:

That offending paragraph says that a mother cannot teach her daughter grace of motion in a dance with half a dozen other girls, her daily companions, under the leadership of a godly instructor; that a Methodist cannot listen to the presentation of one of SHAKESPEARE'S plays by noted impersonators, though every man of intelligence advises him to read the plays.

And this plainly states the want of logic in this church law.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

ELMER HOPKINS, New York city: William Archer was born at Perth, Scotland.

R. L. GUNNING, Kansas City: Louise Gunning was not formerly known as Laura Deane.

F. C. T., Brooklyn: Denman Thompson was born at Girard, Penn., on Oct. 15, 1833.

JOSEPH EDWARDS, Denver: The First Born, by Francis Powers, was first produced at the Alcazar Theatre in San Francisco on May 3, 1897; it was subsequently produced at the Manhattan Theatre, New York, on Oct. 5, 1897.

R. E., Chicago: THE MIRROR does not furnish addresses. A letter addressed to the player mentioned sent to this office will be forwarded.

PROFESSIONAL: Tony Hart was committed to the insane asylum at Worcester in July, 1888. His friends had him examined by medical experts. There is no record of their names.

JULIA JOHNSON, New York: Mary Mannering made her first appearance on the stage in England at the Prince's Manchester, on May 9, 1892, under her own name of Florence Friend.

F. L. SERRA, Boston: Don Quixote, Jr., was a comediotta in one act by J. C. Goodwin and John Howson. It was produced at the Globe Theatre, London, on April 21, 1879.

JOHN WILSON, New York city: The Avenger; or, The Moor of Venice, was a drama first played at the Lafayette Theatre, New York, in August, 1826.

ALFRED A. WITT, New York city: The following is a list of plays by Scott Marble: The Great Train Robbery, Man of Iron, The Patrol, The Sidewalks of New York, Miss Plaster of Paris, On Land and Sea, Have You Seen Smith? The House with Green Blinds, Tennessee's Pardner, Lost in Siberia, and Daughters of the Poor.

PERSONAL



Photo Miller, Peoria, Ill.

MORTIMER.—Lillian Mortimer, who has just closed a forty weeks' season in Bunco in Arizona, was the recipient of a fine saddle horse from C. W. Craver, who furnished the horses for this production. Miss Mortimer will spend her vacation at her Summer home, Port Washington, L. I., and expects to do a great deal of horseback riding.

ABOTT.—Bessie Abbott, of the Metropolitan Opera company, and her sister, Jessie Abbott, left for Europe last Tuesday on the *Keiser Wilhelm der Grosse*.

COMSTOCK.—Nannette Comstock has been engaged to star under the management of William F. Muenster, general manager for James K. Hackett, in a new four-act comedy drama, entitled *Jet*, by Louise Lovell.

MOORE.—Mabel Moore has retired from the cast of *The Servant in the House* and the role of Mary is being played by Gladys Wynne. Miss Moore expects to return to the company early in the Autumn.

MAUGHAM.—Three plays by W. Somerset Maugham will be produced in America next season—*Lady Frederick*, with Ethel Barrymore; *Jack Straw*, with John Drew, and *Mrs. Dot*, with a prominent actress in the leading role.

LEWIS.—Emilie Rose Lewis arrived at the Edwin Forrest Home last week and became a member of the little family of retired players in the beautiful home at Springbrook, making nine residents, five women and four men. There are three vacancies yet to be filled.

MAX.—It is reported that E. de Max, the noted French tragedian, who supported Sarah Bernhardt during her recent tour of America, has decided to quit the French stage and devote the remainder of his career to England and the United States. He speaks English perfectly.

WORM.—A. Token Worm sailed for Havre on *La Provence* of the French Line last Thursday. After two weeks in Paris and Berlin, he will go to his old home in Denmark.

SCHUMANN-HEINE.—Madame Schumann-Heine will dedicate the new Brooklyn Academy of Music on Oct. 1, with a concert under the direction of the Brooklyn Institute of Arts and Sciences.

PASQUALL.—Madama Bernice de Pasquall, an American prima donna, has been engaged for two years for the Metropolitan Opera House. She was born in New York and her maiden name was Bernice James.

BALSAR.—Charles Balsar completed his season of twenty-five weeks with the Orpheum Players, Philadelphia, as Romeo in last week's production of *Romeo and Juliet*, and his performance was accorded an unusual amount of praise by the critics. Prior to his engagement in Philadelphia, Mr. Balsar was under Mr. Fiske's management, and in his special production of *Leah Kleeschna* played the part originated by John Mason with much success. Mr. Balsar will spend the Summer at his home in Michigan.

BARRYMORE.—Ethel Barrymore sailed for Europe on the *Mauretania* last Thursday to visit her brother, Lionel, who is studying art in Paris. Her season in Her Sister ended at Northampton, Mass., on May 30.

HALE.—Helen Hale sailed for Paris on *La Provence* last Thursday.

EAMES.—Emma Eames sailed for France on *La Provence* on June 4, to spend the Summer in Paris. She will return in the Fall.

WALTER.—Eugene Walter denies a report that he has signed a contract to write a play for Belasco. He is at work on a play for Liebler and company, to be used by Viola Allen.

DRESSER.—Louise Dresser has been engaged for a comedy role in *The Girls of Gottenburg*, that is to be produced here in the Fall.

GILLETTE.—William Gillette returned to New York on the *Baltic* last Friday, after several months spent in London and Paris.

ELLIOTT.—Maxine Elliott has filed plans with the building department for an additional story to her house at 3 East Eighty-first Street. The addition is to be fitted with a squash court and lighted by a skylight.

ZOLA.—The body of Emile Zola was placed in the Pantheon, Paris, on June 4, after remaining for several years in Montmartre Cemetery.

HARVEY.—Martin Harvey ended his long tour of the English provinces on June 3, and returned to London, where he will begin his regular season at the Adelphi on Sept. 14 in *The Corsican Brothers*.

ASHWELL.—Lena Ashwell is organizing a third company to present Diana of Dobson's on tour in England. Her own tour in the play will begin in August.

FROM STAGE TO CHURCH.

"Donald Grey" (Milton W. Hyatt) announces to his friends in the profession that he has left the stage and returned to his "first love," the church, and is now stationed at Starkweather, N. D. He would be glad to hear from any of the friends who might care to write, and extends a hearty welcome to any members of the profession to visit his church, with the full assurance that there will be no "roast" coming.

MRS. INOGENE KENT HYAMS.

A Chat with an Old-Time Actress Whose Reminiscences of "The Palmy Days" Are Notable.

Mrs. Inogene Kent Hyams, who resides with her husband, Nat Hyams, the veteran manager, on Wheeler Street, Cincinnati, is one of the most interesting figures linking the present theatrical generation with the past. Well advanced in years, but enjoying perfect health and strength, Mrs. Hyams is passing her declining days in a beautiful little home surrounded by the loving care of her family and friends.

In chatting with a *Mirror* representative recently, she said: "I come of a theatrical family, of which the fourth generation is now upon the stage. My parents came from Philadelphia and were both prominent in the profession, my mother, Elizabeth Kent, having been famous as a soubrette and danseuse back in the thirties and forties."

It was while her parents were filling an engagement at the old National Theatre, Cincinnati, that she made her first appearance, being carried on when still in long clothes, in a farce called *Mr. and Mrs. Peter White*. In 1845 she danced a *pas de deux* in a dramatization of Douglass Jerrold's stories, *Mrs. Caudie's Curtain Lectures*. In those days the pit still existed in the National, and it was customary for those sitting there to throw money on the stage when pleased with the performance. One of her earliest recollections is of picking up the coins thus tossed across the footlights to her by her admirers. She also appeared at a very early age as the Duke of York in *Richard III.*, and this was followed by a great variety of parts, ranging from pantomime to the most important Shakespearean roles. "In fact," said Mrs. Hyams, "I grew up in the theatre, and have played everything from babies to old women."

Her first husband, Mr. Shires, had a garden and theatre on the spot now occupied by the Burnet House, Cincinnati, and was prominently identified with the best theatrical affairs of his day. In fact, one of her prized possessions for many years was a beautiful ring presented to him by Adelaide Ristori, as a mark of her esteem for his successful conduct of her business.

After her Cincinnati engagement she went to Cleveland, where she appeared for a long time under the management of John Ellsler, and here and in Cincinnati she was associated with and supported all of the prominent stars of the day. She has vivid recollections of her appearances with Edwin Booth, Forrest, C. W. Coudock, James E. Murdoch, E. F. Adams, Clara Morris, Madame Januschek, Matilda Heron, Thomas Keene, Charlotte Crampton, Lotta and many others. "In truth," said she, "if there was any actor of prominence in those days with whom I did not play, I have forgotten the fact."

She early became a great favorite through the South and Middle West, and had many amusing and interesting adventures while starring at the head of her own company through that territory, where the hotel and transportation facilities were, as a rule, of the most primitive sort. One trip which she recalls with especial pleasure, was from Chillicothe to Columbus, O., by canal boat, in order to keep an engagement. When wearied of their primitive conveyance the members of the company would disembark and picnic on the bank, finding it no trouble to overtake the boat by a brisk walk whenever tired of their frolic. Other interesting journeys were made by wagon, and occasionally by freight train, where passenger service was unknown or unreliable. In such cases the actors would occupy the caboose and even upon occasion would press an empty flat car into use as a stage upon which to hold an impromptu rehearsal.

She also played through Texas at the head of her own company before there were any railroads running into that State, the journey being made by steamer from New Orleans across the Gulf of Mexico. A most annoying discovery was made at the first town at which they appeared, when, upon endeavoring to make some purchases, they found that the paper money they had brought with them would not pass current under any circumstances, gold being the only circulating medium, and they were practically stranded until an exchange of their funds could be arranged. It was after the completion of these tours, which were under the management of her second husband, Mr. Hyams, that she joined Baker and Farren, long appearing in their company in Chris and Lena, while her husband was at different times manager of nearly every theatre in Cincinnati.

From as Mrs. Hyams may well be of her long and honorable career, she takes a special delight in the present and in discussing the excellent reputation which her children and grandchildren have made in the profession. Among these is Fay Wheeler, who has long been with Henry W. Savage's companies, and Ruby Bridges, who is still appearing in the leading role in one of *The Man of the Hour* companies. Will O. Wheeler, one of the staff of Liebler and company, having had charge of the road tour of William Faverham and Viola Allen last year, is a son-in-law.

Mrs. Hyams continued actively in the profession until two years ago, when she retired to her home in Cincinnati, her last part having been that of Mrs. Bartlett in *Way Down East*.

In conclusion, Mrs. Hyams said: "I really believe that were I to jot down all the remarkable adventures I have had, I could almost fill an issue of THE MIRROR with matters that would be of interest to the younger members of the profession to-day, for the conditions in my time were so different that it is almost like another world."

THE FIRST AMERICAN PLAY.

The first dramatic piece written and printed in this country was Robert Hunter's *Androborus*, a biographical farce, in three acts, which the Governor of New York had published in *Monographs* (New York City) in 1714. The scenes of this whimsical publication, which was intended as a political and personal satire on Hunter's political antagonists, were, respectively—"the senate, the consistory and the apothecary."

It is a play that has received little attention from dramatic writers, there being but brief reference to it in the *Biographical Dramatic* (London, 1812), where the only copy then known, John Philip Kemble's, is referred to. Farquhar, center, however, in his *Notes Toward an Essay on the Beginnings of American Dramatic Literature*, printed privately in 1893, devotes considerable space to its merits.

"The piece is really dramatic," says Ford, "despite its politics and lack of women's parts. The characters are admirably and sharply drawn, and it abounds in genuine humor. Tom of Bedlam is almost as good in his use of words as Mrs. Melanor, and the trick played on Androborus, of making him believe himself dead, is both quaint and effective."

The play, so far as is known, was never produced. *Monographs*, as Ford has pointed out, is very bad Greek for "Fool's Town," and is of course intended to apply to the city over which Hunter governed from 1710 to 1719.

Androborus precedes all the plays which have been said to be the first written in this country. Including *Le Pere Indian*, written by a French officer resident in New Orleans and performed by amateurs in 1753; Godfrey's *Prince of Parthia*, written in 1759, published in Philadelphia in 1765 and acted there in 1767; Cocking's *Conquest of Canada*, written in Boston and published in London in 1766; Barton's *Disappointment*, 1767; Charlotte Lennox's *Two Sisters*, printed in London in 1773 and acted in 1775; Mrs. Mercy Warren's *Adulterer*, Group and Blockheads, printed in Boston in 1773, 1775 and 1776; *The Americans Roused*; or, *A Cure for the Spleen*, printed anonymously in New York in 1774; *Burgoyne's Blockade*, acted in Boston during the Winter of 1775-6; the anonymous *Battle of Brooklyn*, 1776; *The Fall of British Tyranny*, by John Leacock, printed in Philadelphia, Boston and Providence in 1776; Brackenridge's *Battle of Bunker's Hill* and *Death of Gen. Montgomery*, Philadelphia, 1776 and 1777; *The Motley Assembly*, Boston, 1779, and *The Patriots*, Philadelphia, 1779, both anonymous; Markoe's *Patriot Chief*, Philadelphia, 1784; *Bidwell's Mercenary Match*, New Haven, 1785, and the well-known *Contrast*, by Royal Tyler, played in New York in 1787.

THE USHER



Some time ago THE MIRROR published a letter from Lewis W. Leach, of Denver, telling of his efforts to interest Democrats throughout the country in a project for a National Theatre, one preliminary of which was to secure a plank in the platform of that party at its national convention in Denver.

Subsequently on April 12, Mr. Leach again wrote to THE MIRROR, thanking this journal for publishing his letter, and noting the wonderful effect of that publication. Mr. Leach said:

We did not expect THE MIRROR publication on account of political import, well knowing your aloofness to foreign subjects, but since you alone, it seems, saw fit to make it an announcement theatrically, you must hear about its results. I have received almost fifteen hundred letters whose writers have been MIRROR readers, which should be a matter of record. That THE DRAMATIC MIRROR, by its name for squareness in matters theatrical, interests the theatrical profession from coast to coast, can be shown in no better way than by letters that have come to me. If the interest taken in our work is any criterion, the advantage to be gained by advertising in MIRROR columns stands acclaimed.

Truly this was a clear exposition of the value of THE MIRROR as a medium for the promotion of intelligence of any nature whatever.

Now comes Martha Virginia Burton, the essayist and poet, who is spending the Summer at Clinton, Ia., who writes that she noted Mr. Leach's letter in THE MIRROR; and in an article in the Clinton Daily Advertiser she favors the National Theatre idea earnestly, saying, among other things:

The theatre as a business purely needs no encouragement, but, drama, of the wholesome, beneficial, educational and ethical kind, does need encouragement. It is to all this the National Theatre movement points, and it would open the way, especially to American dramas written by Americans for the American people.

A large vista, in the way of possible aids to culture, art, patriotism and a knowledge of our country, would at once be opened; for such an establishment would mean the opportunity of preserving to the people of this country, through the drama, living and vivid knowledge of its happenings, customs, dress, manners, mannerisms, speech, etc., of all or any of its past periods.

All this could be set forth in direct relation to actual happenings, as wars, known events, historical or otherwise, thrilling experiences undergone, or braveries undertaken; or makings, home and domestic pictures, and the pathetic and tender side and happenings, all of which things shall always continue to constitute the real richness and poetry of the background of true American life.

All theories as to the establishing of a national theatre are interesting. The wider the discussion of the matter becomes, the greater will be the interest taken in the theatre as it stands to-day as a commercial institution.

There is something in Miss Burton's argument that the regular theatre needs no encouragement, yet if any considerable number of the millions that support the regular theatre were to carefully discriminate in patronage of it, much would be done simply by that means to improve it and bring forward its artistic possibilities.

As for a national theatre, such an establishment would seem to be impossible of desirable results unless wholly divorced from politics and all that pertains to politics.

Still, the propagation of the idea, even in a political platform, can do no harm while it might arouse an interest which would legitimately lead to good results.

The Indianapolis News is a journal that regards the theatre seriously and with appreciation. In a long editorial on "The Year of the Stage" it points various truths and seems prophetic.

The theatrical year, says the News, has been more notable for the unusually clear insight it has afforded into the trend of the stage than for what it has actually produced. Owing to various causes, the struggle for survival has been exceptionally severe, and only such plays could endure as were plainly stamped with a generous and general public approval. And in the circumstances it concludes that the intelligence, taste and judgment of "the average spectator" were of an unusually high order, owing to eliminating processes. The News professes to see:

First, a surprising betterment in almost all classes of theatrical entertainment. Burlesque "shows" are cleaner; vaudeville is on a higher plane, with an improvement as apparent as it was necessary; "cheap melodrama" has been brought suddenly to realize that it must be vastly improved if it would survive; and the drama, in the broader sense, is more nearly serving its higher purpose than in any season in the last decade. The year has been one of wholesome and thorough housecleaning from the cellar up.

No concealing with the paint of pretense has sufficed; no slovenly hiding of rubbish has escaped detection. Managers who have relied upon such devices—heretofore with considerable success—have found it exceedingly unprofitable this season and have come from the struggle wiser if poorer. The public, even if it has not learned its strength, has begun to make the manager's friend, the box office, its own ally.

The optimism of the News, however, on its own confession suffers something of a check when it surveys the field of musical comedy. "The tendency of such productions," it asserts, "has been away from rational, healthful diversion—which is their only legitimate object—and in the direction of what is flippant if not vulgar, coarse if not shameless, and unwholesome if not debasing."

The News wisely does not confuse the purpose of this form of amusement with the higher purpose of the stage. "It will be, in fact, what it should even now be more generally understood to be, a thing apart, going its own way, to better or to worse, under its own colors."

The general conclusions above set forth are sound as to the enforcement of new purpose in the theatre by circumstances, and as to the latest treated form of entertainment which belies the older models upon which it originally was founded, and which must seek a well defined public as peculiar as are its own manifestations.

Harry Sweatman, writing to THE MIRROR from Toronto, Canada, incloses a tender from James Wheeler, a manager at McTaggart, Saskatchewan, Northwest Territory, as follows:

We have in McTaggart an excellent Hall with a seating capacity of 200. The Hall is very suitable for Concerts, Plays, Dances, etc. Travelling troupes are sure of a good patronage at this point, and would well repay any good show to play here. The terms of the hall are reasonable and everything is in first-rate shape, there being a first-class Piano, and it is well seated and lighted. It is close to the Depot and Hotel accommodation is excellent and close by.

Truly, the field of the theatre on this continent is advancing into remote places.

The recent political campaign in Tennessee, in which the prohibition question was domi-

MAGICIANS HONOR KELLAR.

Elaborate Banquet Tendered the Popular Entertainer by His Professional Associates.

The Society of American Magicians held its annual banquet at the Hotel Marlborough on Thursday evening last. It was made the occasion of a farewell testimonial to Harry Kellar, who retired from the stage at the end of the season, after nearly forty years in the profession. There were about 150 people present, including the wives, relatives and friends of the members of the society. The men of magic sat down and every one of them performed the best trick in his repertoire, that of turning a good dinner into a man, without a hitch. A pretty bit of ceremony preceded the dinner. Francis J. Werner, President of the organization, was toastmaster, and before the festivities started he called out, slowly, the names of nine deceased members. As he paused after each name and there was no response, Mrs. Houdini stepped forward, turned down a plate, and placed a white flower upon it. This impressive little ceremony over, the guests seated themselves and did full justice to the menu.

When the cigars were lighted the men of mystery took turns in trying to fool each other. Kellar himself did his table-lifting trick, and also showed how easy it is to escape from a rope when it is supposed to have been well tied about one's body. Harry Houdini left his handcuffs at home, but kindly consented to swallow two dozen needles and a large quantity of thread, washed down with a glass of water. He then delivered a lecture on the art of threading needles with the tongue and teeth, and wound up by drawing from his mouth the needles, all threaded and ready for use. Howard Thurston, who is Kellar's successor, having been chosen by the great magician himself, entertained with some marvelous card tricks that made some of the parlor magicians turn green with envy. T. Nelson Downs brought money from the air with his usual dexterity, and Horace Goldin, Harry and Mildred Bouciere, Imro Fox, Mr. Werner, Adrian Plate, Elmer P. Ransom, Francis Martinka, Deodara, W. D. Leroy, Linette and others helped to promote the gaiety of the gathering.

As a climax to the festivities, President Werner presented to Kellar a diamond-studded jewel of the society as a testimonial from his fellow-magicians. Mr. Kellar responded feelingly in a speech in which he recounted briefly the stirring story of his life on the stage, from its humble beginning to its happy close. Speeches were also made by Howard Thurston and others, testifying to the high regard in which Kellar is held by his associates, and voicing the hope that he may live for many years to enjoy the fruits of his labors.

HELEN WYATT WINS PICTURE SUIT.

Helen Wyatt, a minor, has won a suit in the Appellate Division of the Supreme Court against several dry goods firms that used her photograph for advertising purposes. The defendants claimed they had obtained the picture from a photographer who made a specialty of taking photographs at reduced rates, on condition that he be permitted to sell them. Justice Ingraham decided that this particular case came under the law of 1903, which makes it necessary for the

MAXINE ELLIOTT'S NEW ROLE.



When ground was broken for the new Elliott Theatre on Thirty-ninth Street two weeks ago, the first earth was loosened by Maxine Elliott herself, wielding pick and shovel with the skill of a workman. This picture shows Miss Elliott about to astonish one of the laborers by her dexterity in digging.

PINE BLUFF THEATRE CHANGES HANDS.

Clarence E. Philpot of Pine Bluff, Ark., has obtained a five years' lease on the Elks Theatre at that place, succeeding James M. Drake as lessee and manager. Mr. Philpot has had the house overhauled and put in a first class condition. He will open it in September, with high class attractions.

AL REEVES TO STAR.

Al. Reeves, it is said, has made arrangements with Cohan and Harris to appear under their management in a play by George M. Cohan. He will probably make his first appearance as a Broadway star at the new Gaiety Theatre.

LETTERS TO THE EDITOR.

Religious Solitude.

NEW YORK, June 5.

To the Editor of The Dramatic Mirror:

Sir.—I mention it as noteworthy that in a prominent Congregational Church in this city last Sunday evening, prayer was offered for "all young women upon the dramatic stage, exposed to the perils of the road wherever they may be to-night!" In the course of an experience in religion and the drama of more than fifty years, I do not recall ever before having heard in any religious meeting a petition for the stage woman; not that actresses as a class are specially in need of prayer. God forbid! But the mention seemed to me to indicate a solicitude for the moral welfare of a body of women who find it inconvenient many times to attend upon religious services and who have little time and privacy for devotion. The circumstances will at least assure "all actresses upon the dramatic stage" that they are not entirely without the pale of Christian thought, or forgotten in their lonely, but God-like mission of good cheer and hope in the world.

JOHN B. KETCHUM.

Thought and Speculation.

SCOTCH PLAINS, N. J., June 6.

To the Editor of The Dramatic Mirror:

Sir.—In the volume "Hamlet and the Ur-Hamlet," which Dr. Appleton Morgan contributes to The Riverside Restoration Series of The New York Shakespeare Society, he disposes of the children—the boys who played women parts on Shakespeare's stage—much as Lope de Vega adjusted the complications in his comedies for the curtain—with a hatchet! The doctor says, in effect, that while boys may have "gone on" for Juliet, Portia, Isabella, Imogen and the rest, they never pronounced the speeches now set down for those personages in our editions. I simply don't believe it—did not believe it thirty years ago, and don't believe it now," says Dr. Morgan. "Boys could not do it to-day and could not have done it then." The escape is the proposition that the Shakespeare plays were not performed with the text as we have it to-day from the First Folio—the action might have been similar, but the lines given to the players, while in full sort no doubt satisfying the action, were far and away something else.

Dr. Morgan in this work ventures a few points of dramaturgical criticism which will perhaps command more prima facie assent than the foregoing. He remarks that the first entrance of the Ghost is the most crystallized dramatic effect in all stagecraft. The Ghost is mentioned, and a description of it demanded. An actor slowly begins a purely rhetorical and somewhat Aristotelian account of its appearance. This description has proceeded, but to the extent of twelve words, when *jussu a l' instant*, the Ghost itself is upon them! In dealing with the graveyard scene Dr. Morgan doubts if any but the most consummate dramatic art could have managed to interject a rather faithful rechauffé of a lawyer's tedious brief into the grim task of a couple of grave diggers and mordant the whole into the narrative as well as the action! An attempt to do the like or anything like it, Dr. Morgan believes was never made before, and will never be made again!

Dr. Morgan's theory of the Ur-Hamlet is somewhat revolutionary. He submits that as to the Hamlet that Shakespeare is believed to have rewritten the German "Brudermord," settles it. That certain English actors with a Hamlet in repertoire sailed to Holland in the London off-season and went about into Germany and played what even they called Hamlet there. And that the German piece, as we have it to-day, is the action of that play with as much of the lines as the German rewriter could recollect. In a somewhat minute analysis of this "Brudermord," Dr. Morgan claims to find that the action thereof is very closely the action demanded by the almost hopeless first quarto, and that it goes to prove his thesis that the Shakespeare plays were not at all given in Shakespeare's day in London theatres with the text as we now possess it. It is all very interesting and well maintained. But, if Dr. Morgan is correct, some of our "Annals of the Stage" must be rewritten. Respectfully,

B. FRANK CARPENTIER.

WALTER HALE AND DUSTIN FARNUM

Walter Hale, who is playing William Macdonald in Eugene Walter's drama, The Wolf, at the Lyric Theatre, is making arrangements for an automobile trip through Spain and France, on which he will be accompanied by Fred Niblo, the monologist. They will leave as soon as it is possible for Mr. Hale to get away from the work of the stage, which will be as soon as a competent actor can be found to play his part during his absence. The automobile trip will be an exhaustive one, the couple touring as far south as Andalusia, where Mr. Hale will prepare a magazine article on the life of Virilio.

the last of the Spanish bandits, whose extradition has been demanded by Spain from the Argentine Republic. On his return Mr. Hale will use the material gathered during the Summer for a series of illustrated lectures covering Spain, France, Italy and England. On his trip Mr. Hale will carry a thirty-five horse power runabout, especially equipped with a moving picture camera. The lectures will be given by arrangement with Daniel Frohman, and will include Spain from Gibraltar to the Pyrennes, and France from Havre to the Mediterranean and back to Boulogne.

nant, inspired several preachers in that commonwealth to attack the stage as among the "demoralizing influences" on life.

Preachers in Tennessee may be forgiven for many things that result from environment.

The stage was not without a champion, however, in this matter, as Hugh G. Huhn, in an article in the Memphis Commercial Appeal, pointed out the illogical nature of many arguments against it by pulpits of limited information on the drama, its exponents, and most subjects of contemporary human interest.

GUSTAVE FROHMAN'S PLANS.

Gustave Frohman, a brother of Charles and Daniel Frohman, proposes to make Chicago the greatest producing center in the world. Mr. Frohman contemplates producing the following plays in Chicago in the near future: The Gates of Eden, by the Rev. William Danforth, at the Garrick Theatre; Father Jerome, by Marie Hubert Frohman, at McVicker's, and The Impostor, by the same authoress, at Power's; Hilda, by Martin Craig Wentworth, at the Grand Opera House; and The Story of an Aristocrat, by J. Stacey Hill, at the Chicago Opera House. Mr. Frohman also proposes to dramatize Helen Hunt's "Ramona."

MARK SWAN'S PLANS

Mark Swan is writing book and lyrics for the new musical play for Frank Lator, to be produced by the Rorke company. It will be seen in New York in the Fall. The Top o' th' World, Mr. Swan's successful extravaganza, opens in Chicago on July 4. A Lucky Dog, The Girl Who Looks Like Me, and A Good Fellow all go out again. Mr. Swan is writing a new play for his wife, Alice Williams, and the new comedy, Just Like John, successfully tried out in Baltimore, will be seen in New York in November.

PRODUCING MANAGERS' ANNUAL MEETING.

The annual meeting of the National Association of Producing Managers will be held at the Hudson Theatre this week, beginning this Tuesday afternoon. Charles H. Yale for vice-president, Samuel A. Scribner for treasurer and Daniel Frohman and Harry Doel Parker for directors are the only nominations. The other officers have still a year to serve.

BLANCHE BATES AND BELASCO AGREE.

Blanche Bates and David Belasco have come to an agreement over their differences, and last week it was announced that Miss Bates would open at the Stuyvesant Theatre some time in September in a new American play. The nature of the title of the work will not be given out until later, but the piece is said to be a marked departure from the plays in which the star has heretofore appeared. The announcement sets at rest the rumors of last Spring that Miss Bates would leave her old manager and probably appear under the direction of Frank McKee. That there had been a disagreement is certain, and it appears to be equally certain that Mr. Belasco had a contract with Miss Bates to which he intended to hold her.

OLGA NETHERSOLE'S PLANS.

Olga Nethersole sailed for Hamburg on the Amerika last Thursday for a rest of three months and a visit to the capitals of Europe. Toward the end of December she will return to New York to produce a new American play. She has three plays by American authors, which she expects to put on during the season. Her European tour will be under the direction of M. Bruyere of Paris, and will begin in Berlin. In Norway she expects to make her first appearance in either Ibsen's Little Eyolf or A Doll's House. She will end this tour in Paris in September.

BELVIDERE, ILL., OPERA HOUSE LEASED.

Hugh Dysart, Harry D. Pierce, and Charles D. Loop have leased the Derthick Opera House, at Belvidere, Ill., for one year. Their lease will expire on July 1, 1909.

P. F. D.

Cherish the motley that he wore,
And the memory of his song
That made us smile, tho' we were sad,
And the world seemed to be all wrong.
Stop to sigh: you who lingered long—
You, who laughed with him, and were gay,
His voice is still'd, his jests are o'er,
"For a good man has died to-day."

R. V. H.

THE LONDON STAGE.

SCANTY OUTPUT OF PLAYS BALANCED BY DISCUSSIONS AND ROWS.

More Variety Troubles Anticipated—The Shakespeare Memorial National Theatre Meeting—Lord Howard de Walden's Play—Deaths in the Profession—Many One-Act Plays.

(Special Correspondence of The Mirror.)

LONDON, May 30.—The somewhat scanty output last week as regards new plays has been more than counterbalanced by a considerable amount of theatrical and vaudeville cackle. A good deal of this cackle has been concerned with sundry actions at law in regard to alleged breaches of copyright and contracts. Other cases have been connected with a recrudescence of the herring clause which used to be adopted so stringently in connection with our leading variety theatres before the arbitrator, gave his celebrated award after the great variety or vaudeville strike last year.

The principal herring actions of the week were brought by Oswald Stoll, managing director of that huge enterprise, the Moss Empires, Ltd. One of the principal artists against whom this firm proceeded was no less a variety personage than Marie Lloyd, whose royal style and title (in her advertisements) is "Empress of Serio-Comedy." In all the herring actions hitherto brought against her the merry Marie has always come off victorious. This time, however, after a great deal of legal sparring around in a Scottish law court, La Lloyd lost the case.

I am afraid that certain managers are beginning to endeavor to resume a more extreme form of the herring clause, but of course the aforesaid award leaves them to going to very great lengths. Undoubtedly a certain amount of herring, say within a certain district and within a certain reasonable amount of time, is not to be wondered at in the case of managers who are paying heavy salaries in the case of certain top-liners.

I lead off with these few remarks of a vaudeville than of a strictly theatrical type, because, what with the aforesaid cases and what with certain rumblings which reach mine ears at the moment of mailing, I am afraid that another huge variety theatre upheaval may be expected in the not-too-far-distant future.

The chief cackle of the week, however, took place at and was concerned with a kind of mass meeting held at the Lyceum Theatre last Tuesday week. The meeting was in support of the National Theatre portion of the project for establishing a memorial to the late lamented William Shakespeare, Gent., formerly of Stratford-on-Avon, Warwickshire, and Bantside, London, Middlesex.

For some time past a large number of the would-be memorializers have joined in the ringing clamor for a National Theatre, a kind of thing for which, believe me, the British playgoer does not care a two-time exorcism. The clamor for the so-called National Theatre emanates, for the most part, from sundry groups of faddists and self-advertisers. It was speedily borne out at Tuesday's meeting, as it has been so often borne out before, that if any such National Theatre should become an established fact it would be long become a disestablished ditto by reason of these fads and self-advertisements. Dramatist Pinero, who made perhaps the most sensible speech at the Lyceum meeting, denounced with no uncertain denunciation this "cant of sundry artistic cliques," as he called them. Mr. John Galsworthy, who at one time declared that the drama was in so good a state that no National Theatre was needed, this time spoke in favor of the National Theatre scheme, and endeavored to rebut (but without success) the criticisms of his fellow knight, Sir Charles Wyndham against the proposed scheme.

Several more or less interesting speeches were indulged in by such practiced orators as the Rt. Hon. Alfred Lyttleton, K. C., M. P., Comyns Carr, T. P. O'Connor and the chairman, Lord Lytton, grandson of that great but gradiose romance writer, whom Thackeray nicknamed "Mr. Bulwer." All present were on the tip of toe expectation for a speech from that instructive conversationalist, George Bernard Shaw, but alas! G. B. S., who had evidently been suffering in silence for a long while, simply rose, took out his watch, and, saying, "If this subject isn't exhausted I am," sat down again and relapsed into silence.

The upshot of this National Theatre meeting, which had in effect been engineered by the Daily Chronicle, was that a very powerful committee was formed of actors, authors, dramatists, judges and other more or less cheerful wild fowl. But whether anything will really come of it once again I venture to doubt.

My dear Mirror readers, pray do not misunderstand me in this matter. Personally I am not utterly opposed to the establishment of a National Theatre, always providing that it is national, and not likely to be run for the exploitation of a crowd of self-seekers. Naturally, as an enthusiastic lover of the drama of all nations, I am for anything that will tend to spread or to improve such drama. A long experience has taught me, however, that all the law and jabber that has taken place all these years, concerning such a project as the above mentioned, has been intended solely for the glorification of the faddists and jabberers and not for the drama itself. Moreover, I feel sure from present evidence that if certain faddists concerned with last Tuesday's meeting were to have their way in any National Theatre scheme, such a theatre would soon be used for the trying of the sordid, morbid and unseemly dramatic rubbish which has played such havoc, both artistically and financially, with so many of our English players.

And now for some few remarks concerning the new poetical play, *Lanval*, which had just been produced as I was about to mail my last lengthy budget. I rejoice to have to say that this verse drama, although written by a real live lord—Lord Howard de Walden, to wit—was conspicuous for its braininess and braininess. I grieve to say, is not too common among our higher aristocracy. *Lanval* is a strong and sympathetic variant of the story revolving around King Arthur and his errand Queen Guinevere, a story which has been so often seized upon by narrative mongers, poets and playwrights from old Sir Thomas Malory down to our late Laureate Tennyson, who, unlike our present one, was also really a poet.

Several of the principal characters of "Morte d'Arthur." "The Idylls of the King," etc., figure in this poem played by young Lord Howard de Walden, who has also this week made sundry striking successes in the horse racing world. These chief characters, namely, Arthur, the King; Geraint, Prince of Devon; Queen Guinevere; Lynette, Triamour, Gawain, Agravaine and Cador, Duke of Cornwall, were admirably enacted by C. V. France, Arthur Holmes Gore, Hutin Britton (wife of Matheson Lang), Dorothy Scott, Elaine Inescourt, C. F. Collings, Alfred Harding, Charles Rock and George Ingleton, respectively.

In short, I have nothing to complain of concerning this play except the conduct of the character of Gawain. This personage behaved throughout the piece in a most fickle, unvarnished, on-the-fence, facing-both-ways, fronting south by north-kind of manner. Now Mirror readers are well aware that this is by no means like the GAWAIN who—but, tut, tut—a truce to egotism.

With the exception of a two-act Scottish version of *Cinderella*, a very unnoteworthy affair produced in the suburbs on Monday, May 18, the only new plays we have had this week, were four one-act specimens all produced in one afternoon and one theatre—the Kingsway, to wit. These four plays were, respectively, *Charlotte on Bigamy*, written by Judge Parry of Manchester; *A Nocturne*, by Anthony P. Wharton (author of that powerful but by no means pleasant play, *Irene Wycheville*); *The Latch*, by Novelist Mrs. W. Kingston Clifford; and *The Whirligig*, by Eva Anstruther.

The first named piece was of a low-down-back-

street kind of type, but interesting withal, and showing chiefly that Charlotte, on finding that an engine driver whom she wished to marry was already wedded, pointed out that she didn't mind, for as there was plenty of money in the Bible, it must be right. Play No. 2 was utterly unworthy of its otherwise clever author. It was meritorious only in the fact that it gave that brilliant little actress, Hilda Wright, a chance of distinguishing herself in a most artistic impersonation of a down-trodden, dreadfully depressed "Jane Eyre" like school teacher. The third specimen, *The Latch*, was a ridiculously gruesome affair showing how a man who had poisoned one woman in order to pass himself off to another, on finding himself pursued by the officers of the law sought shelter with the other woman in a Swiss chalet. After a most inglorious confusion he blew his brains out. Before doing this he left instructions for his female companion to do ditto, but I noticed that she hadn't done so by the time the curtain fell. The fourth one-act thing, namely, *The Whirligig*, proved to be the best and brightest of the bunch. It was written around a young widow who longed for her youthful son to bring her home (one of those days) a very young bride to whom she could be a mother! Presently, he did bring her a bride, but she turned out to be an old as his mother, and then there was a pretty scheming for a while.

The best of the acting in these pieces (in addition to that of Hilda Wright) was given by Gertrude Scott, C. M. Hallard, Denis Radie, Michael Sherwood, Marion Terry, Muriel Wyldford, Henry Vickers, Norman McKinnel, and Constance Collier. The two last named had an awful task in *The Latch*, but they were more than equal to it.

The latest closures in this city have included the Haymarket, where Mrs. Langtry's season with *A Fearful Joy* ended a fortnight earlier than originally intended. The Adelphi may reopen soon with a heavily backed adaptation of main closed until Martin Harvey comes there in the early fall. At the Haymarket Harrison-Vedrenne and Barker will put G. B. Shaw's "conversation" entitled *Getting Married* into the evening bill in the course of a few days. Pro Tem finished his brief run at the Playhouse Tuesday night, May 19, and has since been replaced with a revival of *Toddies*, pending the production of a new play entitled *The Ping Lieutenant*.

Presenter Charles Frohman will, I learn, anon give up his tenancy of the Aldwych, where he has been running in partnership with Seymour Hicks. The remainder of Frohman's lease, as tending up to about Christmas, has just been taken over by Oscar Asche and Lily Brayton, who will open there at somewhat cheaper prices than usual at Whitstable, with a new medieval play written by Frank Raydon and entitled *Two Pins*.

The Waldorf, which is to speak, is next door to the Aldwych, is likely to be opened after a long, long closure, and the roomer in all probability will be H. R. Smith, who is at present running the Lyceum with Ernest Carpenter on a cheap priced and highly successful basis.

If Smith does get the Waldorf he will also run it at cheap prices, so there will be three theatres fighting against our present rather stiff prices of admission. As in your nation, we have theatre prices should be reduced or not. I think you may take it from me that a general reduction is imminent.

Four new plays, five or six variety or vaudeville sketches, one new big ballet, and one special Roman Catholic matinee, together with a considerable amount of cackle and correspondence, have formed the amusement output of the week now ending, a week especially remarkable for the welcome visit of Fallieres of France.

The aforesaid welcomed President, contrived during his terribly busy week to visit one show. This was the huge Franco-British Exhibition, which has been dumped down at Shepherd's Bush, a very western district of this huge metropolis. It is concerning this vast show of shows that the aforesaid cackle and correspondence has burst forth this week.

To open or not to open—that is to say, on Sunday—is the question which has been agitated in the minds of cacklers and correspondents with regard to this exhibition.

Before going on to the shows of the week I may as well get over the sad part of my duty this week, which is the announcing of the deaths of certain theatrical and variety folk. Those who have passed away this week include Charles Barte (born Grant Bryant), a clever and much esteemed young journalist, chiefly concerned with *The Stage* newspaper. He was also a very facile playwright and sketch constructor. Poor Barte, who succumbed to pneumonia at the early age of thirty-three, was educated for the Roman Catholic priesthood, and was an excellent classical scholar. Eschewing the idea of the priesthood, he became an actor, and so passed on to journalism and playwriting. I was with him only a few nights ago on the occasion of his production at the Canterbury Theatre of *Varieties of a New Dramatic Thriller* written by himself and Novelist Percus Hume and entitled *The Mystery of the Red Web*.

Among the other deaths this week have been those of George Ripon, a popular comic singer, and Mrs. Joe O'Gorman, wife of the chairman of the Variety Artists' Federation. Mrs. O'Gorman, a man, who was also very young, was known in the variety profession some years ago as a wire walker called "the beautiful Jessica." She was then and also at the time of her death one of the most exceedingly beautiful women I have ever seen. Mr. O'Gorman, who is a very popular Irish music hall comedian, has received an extensive number of messages of condolence, and the poor young woman's funeral, at a Roman Catholic cemetery at Lambeth yesterday, was attended by a vast number of Federationists and others.

The Roman Catholic matinee alluded to above had been organized by that popular player-playwright, Charles Brookfield and Manager George Edwards, who gave free use of Daly's Theatre for the said matinee last Monday. I am sorry to say that although a considerable number of the very best theatrical, musical and variety stars (all of them Catholics) appeared at this performance, and notwithstanding the fact that many of the highest Catholics in the land—titled and otherwise—gave their patronage, the profit on the performance was only £80. There was one grateful and comforting thing about it, however, and that was that each kind Catholic assisting received from that devout daughter of the church, Mary Navarro-Anderson (the once disenchanted actress) a little medal which had been blessed by the Pope.

The aforesaid one big ballet was entitled *Two Pins*, and was an entente cordiale affair produced at the Alhambra with great splendor and picturesqueness just in time for the visit of the French President. While upon variety matters I may mention that we are expecting Adeline Genee to arrive from your shores some time tomorrow, Sunday, and that Vesta Victoria is due therefrom next Tuesday. Your rollicking rascal, R. G. Knowles, successfully started a series of lecture matinees at the Coronet Theatre, Nottingham Hill, last Wednesday.

I had hoped to include in this budget of mine some account of a promised performance of Hamlet by a young American named S. K. Booth, said to be a descendant of your late great actor Edwin Booth, who was of course a descendant of the Lucius Junius Brutus Booth, who was at one time set up as a rival to Edmund Kean. The said Hamlet performance (already once postponed) was announced to be given at the Coronet last Tuesday in aid of the fund which is being got up of late for our heroic army veterans, for whom the said England has done nothing on its own national account. I had a terrible job to reach the Coronet on Tuesday because of the above-mentioned visit of the French President and the English King to the Franco-British Exhibition, which is about a mile further up the same road. And when I did get to the theatre there was no Booth and no Hamlet—no anything, in spite of the vast posters all around the neighborhood announcing "Mr. S. K. Booth's first appearance in England." I consider that Mr. S. K. Booth owes his Gawain a profound apology for this weary and fruitless journey, and the next

time he announces his first appearance in England I hope he will either really make it or will warn me off in time. Critic Hamlet was wont to describe the before-mentioned Lucius Junius Brutus as a "gentleman of the name of Booth." I don't think that the newest Booth acted in a gentlemanly manner at all in this Hamlet matter, for up to the moment of mailing there has been no explanation whatever as to his non-appearance.

The four new plays above indicated—three of which were given at the West End—do not call for lengthy notice. Perhaps the most important in a literary sense was a three-act thing called *Nan*, written by John Massfield, and presented at the Royalty last Sunday night by a society called "The Pioneers." Like most of the plays presented by these Sunday night play-acting societies, *Nan* was a morbid mixture, but skillfully mixed withal. The heroine was an ill-treated, scornfully tilted, passionate hearted Gloucestershire girl, who after long suffering from a group of grasping, nasty minded friends and relations, stabbed a man who wooed her for fifty pounds which she had just received as a consolation for her father having been falsely accused and hanged for sheep stealing. When she had stretched this sordid wretch at her feet, poor Nan went out into the night and drowned herself in the neighbouring Severn tide which was then rising terribly. And how that river can rise suddenly with its "bore" as it is called, those who have seen it well know. Those who have not had ocular demonstration thereof will find full details by overhauling those excellent novels "The Mill on the Floss" and "John Halifax, Gentleman."

The heroine was splendidly played by Lillian MaCarthy who was admirably supported by Horace Hodgson, H. E. Hignett, Edmund Gurney, A. E. Anson, Athol Fonde, Mary Jerrold and Mrs. A. B. Tapping. Notwithstanding its morbidity *Nan* went well enough to warrant Vedrenne and Barker securing it to run as a contrast to Shaw's *Getting Married* at the Haymarket.

Play number two was entitled *The Man Who Won* and had been adapted by Arthur Heathcote from a novel of the same name by Mrs. Baillie Reynolds. This was produced at the Scala Theatre also on Sunday evening and it also proved morbid for a great deal of its extent. The heroine, Millicent Lutyche, was awfully kicked about and sogged in one way or another. She was the odious attentions of an American rebounder called Otis Ammurica. Eventually however she was given in marriage to a man who had been a hot headed black bearded son of the veldt but who afterwards disguised himself by shaving and washing. The piece was well acted especially by Norman Trevor, Cecil A. Collins, Fawcass Llewellyn, Lillian Treadwell and Rose Mathews.

The third new play at the West End was entitled *The Grey Stocking*, and was presented last Thursday afternoon at the Royalty, by Gertrude Kingston. Inasmuch as the author, Maurice Baring, to wit, is a son of the aristocratic banking house of the same surname (and, therefore, a relation of that great financial-diplomatist, Lord Cromer), the little theatre was filled with brilliant and fashionable. Among the distinguished folk present were many Americans, friends and acquaintances weighed in with considerable applause during the proceedings. But alas! even they eventually dropped down to dreariness and weariness, forsooth to say, this piece, like Mr. Shaw's *Getting Married*, was all conversation and no plot. In point of fact *The Grey Stocking* had no leg or foot in it. I ought to tell you, however, that the said stocking, which one of the characters kept knitting during the entire piece, was intended to be symbolic of the grayness of that character's life more in it than some of us could fathom.

Happily there was some very good acting afoot in this stocking, especially that of Mrs. Beerholm Tree as a brain-tired literary lady; Lillian Braithwaite as the heroine (as she might be called); Harcourt Williams as a Russian count, who for some time seemed to be that married heroine's "destiny"; Fisher White, as a well-meaning county personage; and Gertrude Kingston as his still more well-meaning wife. All the characters, however, were a rum lot, and it says much for the players that they came through as well as they did.

Play the fourth (and last) this week was *The Fortunes of Fan*, a somewhat conventional but by no means unamusing domestic comedy written by H. M. Paul, who is author of *The New Clown*, and son of one of the heads of the British and Foreign Bible Society. *Fan* is really a clever playwright, but this time he has not done himself particular justice. All that he has done is to provide us with the character of Fan, an excellent acting part for Louie Freear. As a little slum drudge, who is for a time led to believe that she is the long lost heir to a certain wealthy family, little Louie played with a splendid sense of humor and of pathos throughout. This piece had its first London performance at the Crown Theatre, Peckham, and it is, I understand, to keep on touring. If it is to be brought to the West End even Louie Freear's brilliant acting will not suffice to carry it. The piece must be materially strengthened.

For next week plenty of work is mapped out for our poor slaves of the quill. There are two more plays to-morrow, Sunday; one called *Links* is by the celebrated Dutch young dramatist, H. J. Jermans. To-night Beerholm Tree reviews *The Merry Wives of Windsor* at His Majesty's, with himself and Ellen Terry in the principal parts. Sarah Bernhard starts a flying matinee tour at the Kensington Theatre on Monday. On the same evening we are to have a new high-wayman drama called *Beau Brocade* at the Coronet. Moreover, on Monday a French company will present *La Fille de Tambour Major* at the Shaftesbury, and next Saturday Managers Smith and Carpenter will present a new romantic melodrama entitled *The Prince and the Beggar Maid* at the still cheap priced and still successful Lyceum Theatre. And there are others.

GAWAIN.

AMUSEMENT COMPANIES INCORPORATED

Articles of incorporation for the following amusement companies were filed with the Secretary of State at Albany the past week: Charles A. Miller Company, Inc., New York (theatricals); directors, Frank Miller, Joseph Roth, and A. L. Rhelmstrom, New York City. The City of Venice Company, New York, formed for the exploiting aquatic amusements, including an imitation show of the city of Venice; capital, \$1,000,000; directors, Alfred Chasseaud, Alen R. Ferguson, and Carl Tucker, New York City. Colonial Producing Company, New York (theatricals); capital, \$1,000; directors, Benjamin A. Rolfe, Patrick J. Rooney, and August Dreyer, New York City.

FRIAR CANDIDATES.

The new ticket to be presented at the Friars' election of officers is announced as follows: Charles Emerson Cooke, Abbot; Harry Sommers, Dean; John W. Rumsey, Treasurer; E. Lawhse, Corresponding Secretary; Willard D. Coxy, Recording Secretary; Wells Hawk, George Sammis, William G. Smyth, A. Token Worm, Philip Mindlin, Charles Barton, John M. Welsh, Wallace Munroe, John Osborne, and Harry L. Davidson, Board of Governors. The election will occur the last week in June.

JACOB ADLER ARRESTED.

Jacob P. Adler, the Jewish tragedian, was arrested in Detroit on June 1 in a \$10,000 damage suit brought by Sidney Frank, a local saloon-keeper, who charges that Adler slandered him in making a curtain speech in the Detroit Opera House the night before. The trouble arose over the division of receipts for a Yiddish performance.

TO STAR AMELIA STONE.

John P. Slocum is planning to star Amelia Stone in a new musical play next season. The original title of the piece was *Oh, What Can a Sweet Little Maiden Do?* but to save expense in printing and electric light bills, the name has been cut to *Oh!* with an exclamation point.

EUGENE JEPSON'S DEATH.

Actor Expires Suddenly from Heart Disease While Waiting to Go On in His Part.



Eugene Jepson, who was playing the leading part in *The Mayor and the Manicure* at Keith's Theatre, Cleveland, Ohio, died of heart failure on June 1. Mr. Jepson was waiting to go on in his part when he was startled by information of a small fire in the upper part of the house. He immediately warned his sister-in-law, Mrs. White Jepson, and his wife to get out of the building, and then staggered into a dressing-room. He was exhausted, and, stumbling, caught at a chair and fell across a couch. His wife, who had not yet left the theatre, heard him fall and ran to his assistance. With two other members of the company, Margaret Ferrard, Ingenua, and W. E. Gladstone, she worked over her husband's body, trying to restore life. Mr. Jepson had just recovered from an attack of Bright's disease which had left him unable to withstand the excitement. He was fifty years old. The Elix, of which the dead man was a member, made arrangements for the sending of the body to New York for burial.

Eugene Jepson was born at Hartford, Conn., and began to wrestle with fortune when eleven years of age. He was employed in the office of the Hartford Post, performing successfully every service from office boy to reporter. Between time day employment in a local church choir, from which he derived the meagre sum of \$200 a year.

Mr. Jepson became interested in amateur acting and began his theatrical career by furnishing home talent for numerous charities in his home town. It was at this stage that a career in the minstrelsy was suggested and seriously considered. Mr. Jepson later gave concerts and readings in small towns until he had made sufficient reputation to warrant a hearing in New York, when he first appeared at Association Hall, and afterward at Strinway Hall, before large audiences. Then came a position in a New York choir and a continuance of musical studies under Maretsek, Torriani, and William Courtney. After a sixteen weeks' engagement in comic opera, Mr. Jepson became afflicted with throat trouble, gave up singing, went home to Hartford, and published a weekly paper until, one day, Denman Thompson came along and wanted a young man to play a juvenile part and sing a song. After several pleasant seasons Mr. Jepson joined Margaret Denman, Clara Morris, Denman Thompson's Two Sisters, Augustin Daly's and George Holland's stock companies. He had four years' training under the daily management in New York, London and Paris.

He has played the King in Hamlet one week and Touchstone the next; he followed Micawber with Byke in Under the Gaslight; and Professor Babbitt in *A Night Off With Malice*, in *The Apostate*; Sir Anthony Absolute, Colonel Damsie, Mercutio, and others in a list of a hundred parts. He had been associated during his career with James Lewis, Charles Fisher, Maude Adams and other prominent players.

He was married to Adelaide Bishop Edelman on Oct. 22, 1902.

The following are some of the parts in which Mr. Jepson has appeared in New York city, and the time and place of appearance: As Gottfried in *Gretchen* at the Grand Opera House on Jan. 20, 1890; as Gawain in *Le Collier de la Reine* at Daly's, on Sept. 3, 1895; as Joseph Johnson in *Too Much Johnson* at the Murray Hill on Nov. 2, 1896; as Lord Rintoul in *The Little Minuet* at the Empire on Sept. 27, 1897; as Captain Ada in *Romeo and Juliet* at the Empire on May 8, 1899; as Molly Hickey in *Wow in Hula-Hula* at the Fifth Avenue on May 19, 1899; as General Petypoint in *The Girl from Maxim's* at the Criterion on Aug. 29, 1899; as Plantin in *The Husbands of Leontine* at the Madison Square on Sept. 8, 1900; as Baron Friedrich von Gents in *L'Aiglon* at the Knickerbocker on Oct. 22, 1900; as L'Aiglon on Long Long L'Aiglon at the Lamb's Club on Dec. 2, 1900; as Judge Bruley in *The Rogers Brothers* at the Knickerbocker on Sept. 2, 1901; as Colonel Hotchkiss in *The Rogers Brothers* in Harvard at the Knickerbocker on Sept. 7, 1902; as Mr. Barker in *A Japanese Nightingale* at Daly's on Nov. 19, 1903; as Sidney Kincaid, in *The Ruling Power* at the Garrick on Mar. 14, 1904; as Septimus Pickering in *Just Out of College* at the Lyceum on Sept. 27, 1905; as Professor Bellardi in *Captain Jinks* at the Empire on Feb. 18, 1907; as John Bartholomew, M. P., in *The Silver Box* at the Empire on Mar. 18, 1907; as the Hon. Henry Varlow, M. P., in *His Excellency*, the Governor, at the Empire on April 4, 1907; as the Mayor in *The Mayor and the Manicure* at the Colonial on Dec. 23, 1907.

MRS. KIRKE LA SHELLE MARRIED.

Mrs. Kirke La Shelle and James Rowland Hunt were married on June 6 at the home of Frank A. Vanderlip at Scarborough, N. Y. The ceremony was performed by the Rev. Louis F. Berry in the presence of about 100 guests.

SOZODONT TOOTH POWDER



a delicious dentifrice. Free from acid and grit. Just the thing for those who have an inclination for the niceties of every-day life. Ask your dentist.

IN CHICAGO THEATRES.

THE NEWEST PLAYHOUSE OPENS AUSPICIOUSLY WITH A GOOD ATTRACTION.

A Stubbish Cinderella Seizes a Hit—Cher and Well Acted—Girls Pleased—The Passing Show—The Lady from Lane's—The Princess—The Company of Plays and Players.

(Special to The Mirror.)

CHICAGO, June 8.—Chicago's newest theatre, the Princess, was opened last week with a new musical comedy by Adams, Hough and Howard, "A Stubbish Cinderella." There has been nothing but praise in the newspapers for the theatre, the production and the company. The critics were unanimous and enthusiastic. The audience so far have all been as large as the theatre can hold. Therefore if the first half of the name of the theatre were changed and it were called Success Theatre instead of Princess, the title would fit nicely. There is a good deal of originality in the play. The daughter of an English earl, under a sort of contract to marry Boris, a grand duke of Russia, whom she has never seen, has just left a convent and is on her way across the United States to California, where the formal betrothal is to take place, the grand duke appearing at this ceremony by proxy. Abominably innocent the daughter of an earl, Lady Leslie, happens to visit a college campus and there, in a Galatea, meets a real live young man, a student, together with other college boys and girls. She begins like Galatea, to get information about love and marriage and kissing. Her choice among the young men is "Mac" and he pretends to her Scotch guardian, Colonel Hunt, to be the sculptor of a statue that is to be unveiled that day on the campus. The colonel engages him to make a statue of Lady Leslie and insists that he travel with them to California, to have her pose as they go and hurry the work. Mac having got into trouble in a college outburst with the police takes the offered opportunity gladly to escape arrest. On the way to California the train is held up in the mountains by a landslide, and Mac does some very funny comedy work in clay while there. Meantime his student engagement to a co-ed becomes known to Lady Leslie, and he confesses by telling her the story of Cinderella. Preparations for the betrothal in California proceed even to the moment of engagement, when Lady Leslie suddenly refuses, and learning that the co-ed really loved another and that Mac loved herself, accepts him. Her stubbornness consists in opposing the wishes of her family and defying her guardian. There is a secondary love story about the fair co-ed (soubrette part) whom all the college boys want. The scene of the first act is on a college campus; of the second, a mountain wilderness; third, natiatorium of the hotel. Coronado Beach, California, during the Orange Pet. Sallie Fisher acts Lady Leslie nicely and sings more delightfully than ever. Her voice seems stronger, and its clear, sweet quality astonishes the musical comedy patrons accustomed to ordinary voices. The songs in the score do not give her very good opportunities, except the ballad, "When You First Kiss the Last Girl You Love," which reveals fully her remarkable voice. There are many encores and great applause for this song. In a letter to Percy Hammond as dramatic editor of the Post, the statement was made that this ballad is the work of an "obscure band leader of Schenectady, N. Y., Paul A. Rubens." Mr. Howard informed THE MIRROR that this letter and claim were "only an advertisement." John Barrymore played Mac, and immediately raised the general average of comedy in the musical stock productions of Chicago. His success equals that of Miss Fisher. By Thursday night Mr. Barrymore had the part sparkling with wit and humor, and by next week will have made a comedy creation worthy of the admiration of all addicted to the best. It has begun to attract, together with Miss Fisher's singing, a cultivated class of people not at all in the habit of visiting the district of South Clark Street, hard by Hinky Dink's palace of liquid refreshment. James C. Marlowe, in kilts, as the guardian of Lady Leslie, is a happy thought visualized. Always worrying about which way is north," he added a good deal to the good comedy of the production. Alice Dovey is bright and pleasing as Lola, the popular college girl. Joan Salisbury was handsome as Lady Evelyn, the aunt, and acted the part capably. Alan Brooks as the long, lean tutor was excellent, and Robert Harrington made Skeeter, the young student, with eccentric acrobatic dances, sufficiently brisk without absurdity. His dancing was one of the hits. Ben Turbet was very good as the police sergeant; also Fred Stanton as the Indian, and W. C. Walker as Mr. Kiljoy, the engineer. The rest of the company, which is exceptionally good throughout, included Hazel Cox as Sallie, Harry Linkey as Grid, W. J. Samuels as the sculptor, John Wheeler as the cab driver, Frank Magin as the hotel manager, and Charles as Wedlake as the porter. The chorus was in keeping with the rest of the production. The costumes and color effects were in the best taste and exceedingly rich. The elaborate orange felt number in the last act was beautifully done, but the evil spirit should be keener and daintier. George Marion had charge of the production, and his skill was conspicuously evident. The auditorium, in grayish white and old rose, rose pink and gold, is most attractive.

Manager Mortimer Singer has been especially complimented for general high tone of his production, and its first production; also for proving that leading people of the best kind, like Barrymore and Miss Fisher, can be got for Chicago musical comedy productions and will be immediately appreciated; also that the display of pink tights and underwear can be reduced to a minimum without interfering with the personal magnetism of a good musical comedy.

Will A. Page will install a stock company in Powers at the close of The Witching Hour engagement, on June 14. Vincent Serrano and Crystal Herne are mentioned for the leads. Mr. Page has been conducting a successful stock season in Washington.

Clyde Fitch's "fiftieth" Girls started its run at the Chicago Opera House last week with a big audience the opening night. The audience seemed to enjoy the comedy, but the critics were not enthusiastic. Farce and comedy danced through the scenes like Eva Tanguay singing "I Don't Care." The good company had been well directed and the performance ran smoothly. Jane Oaker was earnest, womanly and sufficiently strong as the man-hater who sturdily surrenders after all to woman's best instincts. Georgie Drew Mendum was characteristically good as Lucille and William Kelly in the lead was one of the most natural and agreeable American love-makers that have been here in years. Ethel Grey Terry played the very young stenographer in a well-trained, clever manner. Albert Gran did Sprague well and Thomas Ricketts was capital as the janitor. Grant Mitchell made a definite person of the law clerk. Susanne Perry as Mrs. Bennett, Ethel Strickland as Kate West and E. A. Locke as Dennett completed the good cast. A successful comedietta at the Olympic last week recalled through its actors, Craig Miner, Florentine Coleman and Gale Satterlee, an organization of amateurs that flourished in Chicago a number of years ago, and developed several professionals, including Jessie Pringle, Thomas Reynolds, James Carey, who married Ellen Terry, John Daly Murphy, Grace Heyer, Will Morrell and Alma Auerda.

Isabelle D'Armond has signed for The Girl Question company next season. She has left The Hayden company.

The house staff of the Princess will include William Singer as manager, Joseph Clarkson as treasurer, and John A. Reidy as assistant treasurer.

"Yours merrily" John A. Rogers was in the city last week in the course of his travels for The Ham Tree.

Charley's Aunt succeeded Wine, Women and Song at the Great Northern yesterday, with Etienne Girardot in the part that made him famous. The company was from Canada, where, in Montreal, it was most successful.

Charles Walton, who is playing Charley in

this production, has signed to play the youth Fernando in The Thief next season.

Henry Lee's production, The Passing Show, at the Auditorium last week, proved to be a series of exceptionally good moving pictures with an elaborate supply of appropriate sounds for vehicles, musical numbers, with the words and music by phonograph, were introduced, and Joseph Kilgour made pleasing little speeches introducing some of the longest series of pictures. The "cyclophone" of Henry Lee was not ready but was promised for the latter part of this week. A large audience Wednesday night bestowed plenty of applause upon the entertainment. The producing company includes George and James Lederer, Henry Lee and others, and its scope includes the manufacture of moving pictures. Manager Walters, of The Millionaire Tramp company, that are sent out from this city, has secured a new play by a Chicago woman, Emily Fitch, called A Stranger from Berlin, which will be produced and sent on the road next season. Mrs. Fitch is the mother of the Elmore Sisters, formerly a team but now succeeding separately in prominent companies.

Summer prices did not remain in effect long at the Olympic. The regular rates were restored last week. There was a good bill, which included Ramond and Caverly, the Melani Trio, Macarte Sisters, Searle and Violet Allen, and the Pantzer Trio among the especially popular acts.

Alice Lloyd, the English comedienne, heads the bill at the Majestic this week. It is her first appearance here. Manager Glover provided another appetizing bill last week, which a big audience enjoyed immensely Wednesday night. It was a bill of hits, with Kara the juggler perhaps leading in favor. Jimmy Lucas aroused much applause, and there was plenty of proof of high favor for Flo Irwin and her most excellent little company in George Ade's playlet, Mrs. Pekham's Carouse, also for Colby and Way, Scott and Wilson, Our Boys in Blue, Hoy and Lee, Anna Chandler, and Mueller and Mueller.

Manager Holbrook stated last week that the Bush would close for the summer, the musical season ending with the transfer of The Lady from Lane's to the Whitney.

Willis A. Hall, the popular leading man of the Marlowe for several seasons, has returned from the Coast with reports of good times.

Ernest Lamson, who died at St. Louis on May 29, was employed for twenty years here in the post office. He was the author of Young Tobie Hoxie.

The company to produce The Invader at McVicker's will include W. B. Mack, Tom Wise,

musical stock company in the International next season.

The Mills this week: Grand, Paid in Full; Powers, The Witching Hour; Studebaker, Elsie Janis; Princess, A Stubbish Cinderella; Whitney, The Lady from Lane's; Auditorium, The Passing Show; Garrick, The Flower of the Ranch; La Salle, The Honeymoon Trail; Great Northern, Charley's Aunt; Colonial, Joe Weber; Alhambra, Nobody's Claim.

AMATEUR NOTES.

Another success was scored by the Alumni Association of Erasmus Hall, Brooklyn, when Captain Jinks of the Horse Marines was presented at the Broadway Theatre June 2. The hearty and well deserved reception accorded the performance by a large and well pleased audience testified to the high standard of efficiency reached by this dramatic society. Every part was capably acted and the production was very creditable to those who managed the play. Barely has an amateur performance been so admirably presented, and Mrs. Homan, who directed the play, is to be credited with excellent judgment, both in selecting the players and rehearsing them in their roles. Agnes Delanie, who had the part of Madame Trenton, gave an excellent performance. William J. O'Donoghue as Captain Jinks was exceptionally good and appeared to possess the true dramatic instinct. The part of Professor Bellart was in the hands of Charles Kerrigan, who sufficiently hid his own personality behind a difficult character part. The cast was: Madame Trenton, Agnes Delanie; Captain Robert Carroll, William J. O'Donoghue; Charles La Martine, Francis T. Lyons; Augustus Blocker Van Vorheesburg, George L. Scheeling; Professor Bellart, Charles F. Kerrigan; Herald reporter, Ralph E. Lewers; Tribune reporter, James P. Heaton; Times reporter, Cyrus J. Wilson; Sun reporter, Frank K. Snyder; Olney representative, Leon de Anquinos; Pete, Allan L. Walker; Telegraph boy, Gale T. German; an official detective, Fred Klendi; a sailor, J. Walter Gallagher; a policeman, Harry A. Frode; Mrs. Greenborough, Alice Cafferty; Mrs. Jinks, Margaret Connor; Mrs. Stonington, Virginia A. Griswold; Mrs. Merriam, Dagnar L. Megie; first dancing lady, Margaretta Leman; second dancing lady, Virginia E. McManus; third dancing lady, Lillian Gauvin; fourth dancing lady, Dagnar L. Megie; fifth dancing lady, Penelope D. Hull; sixth dancing lady, Genevieve Beavers; seventh dancing lady, (Mrs. Maggitt), Viola H. Pike; Mary, Jean Uffendill.

On the evenings of May 21 and 22 the sophomore class of the University of Rochester pre-

The Dramatic Club of Millikin University, Decatur, Ill., presented the three act farce, Half-back Bandy, by N. Swarout, recently.

Members of the Three Arts Club gave two vaudeville entertainments recently in Duran Hall, New York City, for the benefit of their club at 534 West End Avenue. The sketches produced were: Pierrot and Pierrette, by Gilda Varese; Love's Locksmith, a musical sketch, and A Barnyard Skit. Among those who took part in the performances were: Gilda Varese, Police Morris, Louise Cowles, Miss Chabols and Rena Lassie.

The third annual "Mammoth Circus" of the West Side branch of the Y. M. C. A. of New York was given on Thursday evening, May 28, at the athletic field adjoining the clubhouse at Fifty-seventh Street and Eighth Avenue, for the benefit of the Emergency Fund and the Boys' Summer Camp. Robert B. Reeves was business manager of the affair; the side show and manager was directed by J. J. Darby; Dr. L. R. Weismiller and W. F. Reader supervising the circus acts, and Alexander McF. Stoddard acting as ring master. The programme was very interesting and lengthy, comprising many amusing burlesque acts and acrobatic feats, which were greatly enjoyed by a large crowd of Y. M. C. A. friends and neighbors. The following members of the West Side branch composed the talent for the occasion: C. Mahr, J. C. Conpland, Wallace Day, W. P. Bender, William Bechtold, S. Sumner, W. Demarest, Alexander McIntosh, Gus Hombach, W. O'Hara, L. Kach, M. Bechtold, M. Bechtold, F. R. A. Stoddard, E. F. Thomas, R. Murphy, P. Peske, J. Wood, J. Lang, Bechtold's Circus Troupe—the most popular thing in the show, consisting of C. D. Studebaker, Robert Potter, M. Budge, H. H. Lanterman, C. F. McCabe, Phil Marcus, O. Steppat, George Lohman, F. Lehman, C. C. Armstrong, H. Sutherland; gymnasts and acrobats under the leadership of William Bender, including A. Schnall, W. G. Penney, J. Glesman, J. Coughlin, R. Carr, N. Matson, C. D. Studebaker, J. J. Bailey, J. Simmons, E. Boyler, C. Wilson, B. Howard, J. Sagan, L. A. Schultz, J. Levine, M. Bechtold, J. Greenfield, F. Sagan, O. Steppat, William Bechtold. The Boys' Department of the West Side provided the following artists for the Living Wonders of the Side Show, under the direction of Master Joseph Fulton and the manager: H. H. Kugel, Alexander J. McHardy, Herman Jowett, Robert Sprackland, Otto Witt, James Kuhn, Frank Henry, Norman Montague, Fred Scherbaum, Edwin Fols, Alexander Gillespie, Fritz Dunderbeck, Albert Thomas, Joseph Bryan, John Borg, Louis Borg, William Weber, John Fohanka, L. Rodenbach, Clinton Hall, W. Marsden, Fred Weber, Edward Witt, V. Fitzgerald, G. Breen, L. Loftham, J. Handfield, K. Shirley, F. Rohr, J. Shaffer.

The Ohio State University Alumnae Club of Columbus, gave a creditable presentation of The Pillars of Society, before a large assemblage of college women and friends recently at the home of Maude Flynn. This club, with the assistance of resident alumni, gave with signal success the Alcestis of Euripides, two years ago, following all the classic traditions. The Ibsen play was entered into with equal enthusiasm and spirit, and the result was a masterly characterization by all of the large cast, all of whom, with the exception of the young son, Olaf and servant Jacob, were young women. In order to shorten the play, the first act was made to begin at the point where Dr. Rorlund closes his book, after reading to the workers, with the line, "There, my dear ladies, that is the end"; all direct and indirect references to Providence were omitted; also all lines relative to the detrimental effect of labor saving machines on the laboring classes were eliminated. The presentation was limited to a silver cake service to the ladies, a silver goblet to Mr. Rorlund, and albums of photographs of their fellow students to Messrs. Sandstad and Vigeland. The play ends after the departure of the procession, with its Norwegian flag, banners and transparencies complimentary to Consul Bernick, and at the conclusion of the short reconciliation of Consul and Mrs. Bernick, closing with the words, "Oh, Betty, you have won me." Thus the stage contains Consul and Mrs. Bernick as central figures, with Martha, Lena and Mr. Krap looking out of the window at the dispersing throng. This ending differs greatly from the ending provided by Ibsen. The cast was as follows: Consul Bernick, Annie Nell Scott; Mrs. Bernick, Maude Flynn; Olaf, William Mullan; Miss Bernick, Alice May Smith; Johan Tennesen, Blanche Mickey; Miss Hessel, Daisy M. Scott; Hilmar Tennesen, Mrs. Ellis Lovejoy; Doctor Rorlund, Ida Fels; Rummel, Florence Shelton; Vigeland, Elizabeth Matthews; Sandstad, Estela Feldmann; Lena, Doris; Cora Ruth Roberts; Krap, Mrs. W. H. Whitford; Shipbuilder, Anna; Mrs. Scott; Mrs. Rummel, Frederica Detmers; Mrs. Rorlund, Holt; Nan Cannon; Mrs. Doctor Lyons, Laura J. Connell; Jacob, Maurice Mullan. Music was furnished by Masters Maurice Mullan and John H. McGaw. Daisy M. Scott had charge of the presentation, and painted some special scenery.

THE STOCK COMPANIES

Francis J. Gillen has joined the James Neill Stock company in St. Paul, and will open as Nick in The Girl of the Golden West.

The Pelt Stock company at New Haven opened on June 1 with Men and Women. Edna Archer Crawford is leading woman and Harry Ingram leading man. Drew A. Morton is stage manager.

Mabel Griffith closes a special ten weeks' engagement as leading woman with the Mackay Stock company at Lynn, Mass., in a big revival of East Lynne. She and her husband, Charles E. Broman, will go with an Al. H. Woods production next season. This summer they will rest at Lake Maxinkuckee, where they have a house. Mr. Broman has bought a new launch which he has named "Mabel."

Starr and Verrier closed a successful four weeks' engagement at Fritz's Theatre, Portland, Ore., and opened in San Francisco on June 1.

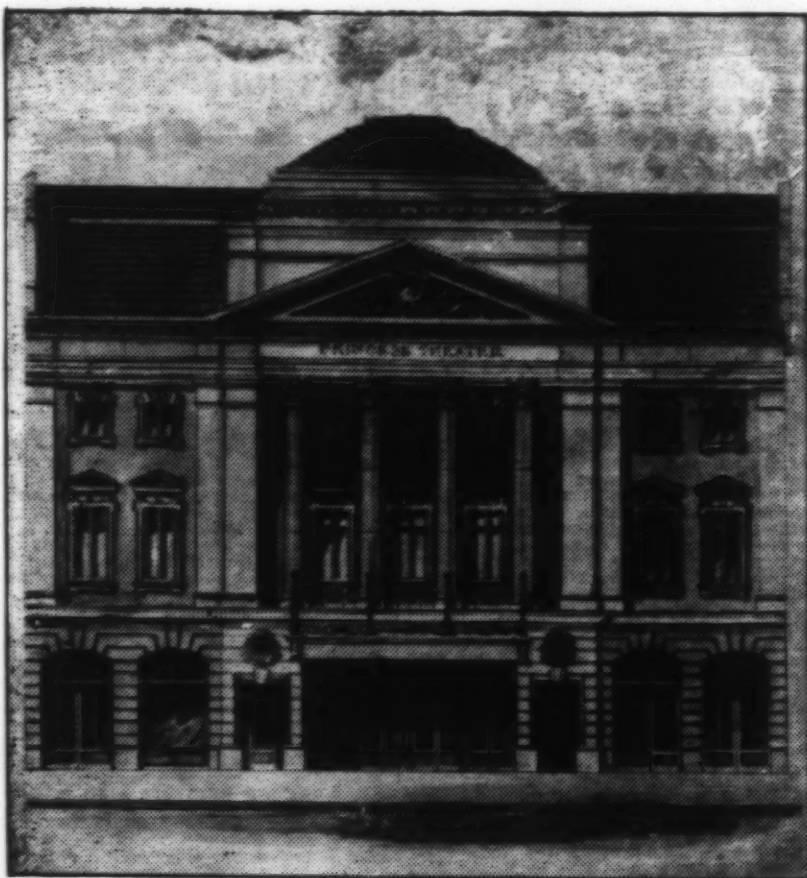
Arthur C. Alston has closed a deal with A. A. Spitz, of the Empire Theatre, Providence, R. I., whereby the latter will produce with his Stock company during the summer, at the Old Cross Roads, Tennessee's Partner, and Shadows on the Hearth.

Will A. Page closed his Pittsburgh Stock company on June 6, after three weeks of unprofitable business. His Washington and Baltimore companies are playing to excellent business.

The roster of Charles P. Elliott's Stock company at Oklahoma City, Okla., is as follows: Walter McCullough, Louise Carter, Frank De Camp, Harry G. Keenan, Geo. H. Hoskyns, Willis Holt, Thomas Herrick, Morris Hall, Edward Williams, Townsend Irwin, E. Southerland Ross, Dorothy Gould, Carrie Weller, Millie Stort, Edie Hest, Pearl Parsons, Arvilla Don Carlos, Edith Nickle, Ruth Gale, Willa Redman, Gladys Ring, Minnie Lester, Fredericks Long, Sara Thomas, and Muriel Simmons. The company opened on April 22 with Zaza.

The Valencia Street Theatre, San Francisco, will open early in August as a first-class stock house. Varney and Green are the promoters and Mortimer M. Dodge is the manager. The Valencia will be one of the finest theatres in the West. Mr. Dodge has secured Solly Brown as general stage director. Others who have been engaged are Mace Greenleaf, Carrie Clarke Ward, Harry Von Meter, and Earl Gardner as stage manager.

At Hartig and Seamon's Harlem Music Hall next Friday afternoon, June 12, Mr. Paul Miller will by request give a professional matinee of Mrs. Temple's Telegram. The following well known stars and their companies have been invited: George M. Cohan and The Yankee Prince company, Richard Carle and The Mary's Lamb company, Low Fields, Sam Bernard and his company, Otis Skinner, John Mason and The Witching Hour company, The Girls' company, The Servant in the House company, the Paid in Full company, The Merry Go-Round company, Cecil Spooner and her company, and The Wolf company.



CHICAGO'S NEW THEATRE, THE PRINCESS.

Another theatre was added to the growing list in the "loop" or downtown district of Chicago, when the Princess, pictured above, was opened. The Princess is a somewhat small, but elegantly appointed theatre, devoted to musical comedy, like the La Salle and Whitney, in the same city. The capacity is but about 1,000. The scale of prices range from 25 cents to \$1.50. The location, Clark Street near Van Buren, one block

south of the Federal Building, is new for a theatre. The Board of Trade is one block west and the south side of the "loop" is in Van Buren Street. Street car lines to the populous southern districts, such as Englewood, pass the theatre in Clark Street, and there are large hotels across. The Grand Pacific is half a block north. The Princess will be managed by the owners of the La Salle Theatre.

Joseph Touhy, Edmund Breese, Louis Massen, Florence Rockwell, and Louise Galloway.

The Rev. William Danforth, author of The Gates of Eden, and Gustave Frohman were guests of honor at a reception given by the Chicago Chapter of the Actors' Church Alliance last Friday.

The Hoyden, with Elsie Janis and Joseph Cawthorne, continues to fill the Studebaker. The engagement will close next week and Miss Janis will sail at once for Europe.

Lincoln Carter's newest act The Indian's Secret, which is expected to repeat or exceed the success of The Flaming Arrow, and in at the Finish.

Jacob Adler has been playing his strong but somewhat melodramatic Shylock to big audiences at the Academy.

The first performance of The Lady from Lane's at the Whitney Friday night, after its removal from the Bush Temple to the Loop, went briskly and the audience was enthusiastic. Though a bit old-fashioned, the production seemed to have a good deal of genuine entertainment in it, and much latent cleverness was revealed in the special efforts to make good the opening night.

Winona Winter is "featured" on the programme and deservedly, for she has an exceptional personality, good looks and some unusual resources as shown in her imitations and her ventriloquism which she introduced nicely. Alexander Clark put plenty of vim in his Singleton Seabright, and with his character comedy endowments made it go most successfully throughout the play. D. W. Merket discovered some Richard Carle comedy gifts worthy of note, a good singing voice and an easy manner that was agreeable. Flossy Hope was a pretty little maid. She danced and sang herself into high favor. Adele Rafter was a prepossessing woman detective. Osborn, Clemons sang unusually well as the Lieutenant, and Percy Bronson was pleasantly spontaneous and juvenile as the nephew. He has a good voice. Manager Will Block staged the production effectively. It is a bright Summer product that deserves good patronage.

Joseph Sullivan, formerly leading man at the Bush Temple, has returned from New York, where he rehearsed for a month with a company engaged to produce a new play backed by a rich brewer, and the author clashed and the enterprise that was being floated on beer became stranded.

Joseph Sullivan, formerly leading man at the Bush Temple, has returned from New York, where he rehearsed for a month with a company engaged to produce a new play backed by a rich brewer, and the author clashed and the enterprise that was being floated on beer became stranded.

A plan is under way to put another English

sent Swarout's three-act farce entitled The Toastmaster before enthusiastic audiences.

For their annual play the Alpha and Phi Kappa societies of Smith College, Northampton, Mass., presented on May 23 Her Great Match. Some very good work was done and the production considered one of the best given at the college for some time.

The Girl and the Graduate, an opera in two acts, was produced for the first time in New York recently at the Berkeley Lyceum Theatre by the New York Young Alumni of the Wesleyan Musical Association. Kenneth M. Goode wrote the book and lyrics, and the music was by W. B. Davis. It was staged by John Gregg Payne. W. B. Davis, the composer, conducted. In the cast were H. B. Bristol, W. B. McLean, H. V. E. Mitchell, H. A. Dresser, J. G. Payne, C. F. Wilding, J. B. Simmons, H. G. Rogers, C. M. Sherburne, W. G. Shute, H. B. Hill, D. D. Miller, H. M. Pethick, John H. Coxe, J. F. Cowan, W. M. Arbutuckle, A. B. Nichols, and A. G. H. Power.

The Knox Literary Society produced in the Amsterdam Opera House in New York City recently Phyllis' Inheritance, a farce-comedy in three acts. The performance was under the direction of Mrs. Lily Wood Morse. The cast was as follows: Philip Morningside, David J. Barnett; Major Philander Mumford, Paul A. Dimond; Pierre Marquette, Edward C. Barnett; Patrick Mooney, M. F. J. Fred Suppes; Peter Martin, Harley H. Thomas; Paul Marvel, Thomas Kroeger; Phyllis Morningside, Mrs. Clarence C. Hartig; Phoebe Martingale, Mrs. Sidney M. Teeter; Penelope Mumford, Mrs. Joseph A. Miller; Patrice Mumford, Clara G. Schaffner; Angela, Mrs. Paul A. Dimond; Alice, Winifred Pocock; Amy, Amelia W. Suppes; Pansy, Mrs. John L. Lagaranne; Patience, Besie Krone.

By The Enemy's Hand, a military drama in four acts, was presented recently in St. Ignace Hall, Philadelphia, by the St. Ignace Blessed Virgin Mary Sodality, for the benefit of the church. The cast was as follows: Sally, Florence Jury; Colonel Aylesworth, Ludwig Schaefer; The Rev. Pennington, Louis Benditt; Alice, Kathryn Wegman; Corporal Quimby, William Menack; Lieutenant Parker, Alfred Nagell; Prof. Adolphus Dobbs, Fred Benditt; Captain Boyd, Gustav Nagell; Wilkes, Joseph Wegman; Mrs. Susie Stiggins, Marie Doyle; Lona Star, Harry Morio; Retawah, Elizabeth Miller; Surgeon, August Wiegand; Courier, Edward Reuss.

ISAAC B. RICH CRITICALLY ILL.

The Noted Boston Manager's Life Hangs in the Balance—His Theatrical Career.



Isaac B. Rich, of Boston, is critically ill at his home in that city, and is not expected to recover. He is suffering from diabetes. His partner, William Harris, who is now in Berlin, has been telegraphed to return to America at once. Mr. Rich has been ill for some time and last week a turn for the worse alarmed his physicians and friends.

Mr. Rich was born in North Bucksport, Me., on Feb. 23, 1827, and like most boys of that time received his early education in his native town. He afterward went to Bangor, where he first took up the trade of printing, and from that city he went to New Orleans, and in the Crescent City made his first venture into the theatrical field. He sold tickets to the gallery in the Poydras Street Theatre in New Orleans, and while there an engagement played by Edwin Forrest afforded Mr. Rich a chance to play a small part in *Pizarro*. One period which soon followed in his life was notable in that it marks the first introduction of a system of "counting up" the receipts of the ticket office to see that they correspond with the number of tickets sold, by which method fraud could be detected and prevented. Mr. Rich was then with James Myers, famous as a circus manager, and served as ticket seller. When the show started out on its tour Mr. Rich wished to know who was to audit his accounts, and that inquiry on his part brought out the fact that such a thing as auditing of accounts of this kind was unknown. Managers simply had relied on the general honesty of those whom they employed, and trusted them not to help themselves from the receipts beyond the expense of perhaps cigars and drinks. Mr. Rich was assured by his superior that his integrity was in no way doubted, but this was not enough. Against any possible contingency that might arise he wished his firm intention to be absolutely faithful to his employer's interests to be beyond question from anybody; especially since Mr. Rich was interested in a side show of the circus and expected to make large profits from this enterprise, and he did not intend to give any one the slightest chance to say that it was not all his and honest. Hence the introduction of the system of "counting up," which every circus in the country soon adopted, greatly to the disgust of the ticket sellers, who long had enjoyed as a "perquisite" the opportunity to help themselves to at least a part of the door receipts. Mr. Rich, as the originator of this new system, naturally was disliked by others of the profession, but his idea grew and broadened, and to-day is still in use, of course in modified form, throughout the amusement profession everywhere.

In Boston his first theatrical experience was gained at the old National Theatre under the management of William Polby in 1848. His position was by no means an exalted one, yet he was keenly alive to possibilities and gained many a hint which later served him well, especially when in 1868 he joined Joseph Trowbridge in the management of the Howard Athenaeum, which after variety performances. Mr. Rich was given over to lease and manager there for two years before next stars played at the old house during his management. Eventually a third partner, Joseph Hart, joined the theatrical firm, and still another change brought about the retirement of Mr. Hart in 1870 and the admission to the firm of John Stetson. Mr. Trowbridge next retired, and Rich and Stetson continued together until in 1876 Mr. Rich gave up active management of the house while still retaining management of the same. In the fall of 1880 Mr. Rich associated William Harris with himself in the management of the Howard, and the old-time theatre remained under their direction for several successful years.

Perhaps Mr. Rich, although identified with many theatres, is best known through his career at the Hollis Street Theatre. He began in November, 1885, with the opening of this house on the former site of an historic church. The initial performances here, with Gilbert and Sullivan's merry *Mikado*, are still recalled by the theatre-goers of to-day as events of unusual interest. With Mr. Harris, who still remained his partner in theatrical enterprises, Mr. Rich opened the Columbia Theatre, Boston, in 1891, and in that same year they also were interested in the opening of the Bowden Square Theatre.

In 1895 Mr. Rich and Mr. Harris became associated with M. Field and Charles Frohman in the management of the Boston Museum. This was about a year after the disbanding of the old stock company, which for so many years had been identified with this playhouse. In June, 1903, the historic playhouse was torn down to make way for a large office building.

The Colonial Theatre, built on the site of the old Boston Public Library and opened to the public in December, 1900, with the production of Ben Hur, was also managed by Mr. Rich. In January, 1903, Mr. Rich, in association with Charles Frohman and William Harris, obtained possession of the Park Theatre for a long term of years, and in the following summer the house was redecorated, being brought thoroughly up to date. In the Spring of 1904 Mr. Rich, accompanied by his wife and little son Ralph, started for a tour of the tropics on board the steamer *Madison*, and was one of those who had a narrow escape from death by the wreck of that vessel off the north coast of Bermuda.

Mr. Rich's work has by no means been confined to the theatres in Boston, many as these interests have been, for he has been identified with the management of several theatres in New York and Philadelphia. He also managed successfully the starring tours of several prominent actors as well as the tours of companies in which he has been interested as part manager. Among these may be mentioned Henry E. Dixey, Peter F. Diller, George Thatcher, Andrew Mack, Richard Golden, George Thacker, Andrew Mack, Louis Mann and Clara Lipman, Rice's Evangelists

company, the Howard Athenaeum star specialty company, etc.

In private life Mr. Rich is a veritable dynamo in the theatrical world. He is a literary enthusiast and has like most other men of refined taste and of liberal means, a hobby. In Mr. Rich's case it is Napoleon the Great, and all that pertains to the little Corsican, and all with splendid light. Mr. Rich's Napoleon collection is said by experts to be one of the most valuable in the world. Last Winter Rich and Harris acquired the Tremont Theatre, Boston, thus adding to their interests in that city.

SOUTH AFRICA.

The Merry Widow is Making an Extraordinary Success—Good Plays and Vandeville.

Johannesburg, May 4.—The Merry Widow, which is still being performed by the Wheeler Edwards Gaiety Company at His Majesty's Theatre, is in its sixth week, and the "Full House" sign is frequently shown and many are turned away. Maud Thomson in the title role is going stronger than ever. Leonard Hayne, who was appearing at the Standard Theatre, has gone away for a short time, and has given place to the West-Williams Company in Marion Crawford's fine historical romance in the Palace of the King. Maud Williams, as Isabella, gives a fine interpretation of the character of the devoted heroine, and Alfred Woods, as John of Austria, scores heavily throughout. Both players are to be congratulated upon their elevation. All the lesser parts are well filled. Leo Clifford as the crafty king, is very good, and Hyman Wade in his impersonation of the Jester is well worthy of praise. Other artists whose work deserves mention are Florrie Ashton, R. P. Crofton, R. E. Sullivan, Gertrude Le Sage and Ada Leach. Next week the play will be The Silver King. Mr. Woods appearing as Wilfrid Denver and Miss Williams as Nelly.

At the Empire Palace of Varieties the combination is all that can be desired. Florence St. John is topping the bill. This famous artist, who has so often captivated London, has made a big hit here in the sketch entitled My Milliner's Bill, which contains some pretty songs. Miss John is assisted by Cecil Clayton. Daisy Mayers, comic artist, offers a turn that has all the charm of novelty. Guy Ryder, a whistler, Nora Guy, billed as a comedienne, has some catchy songs and is an excellent dancer. Rosburgh and Wright, the last of the newcomers, serve a pleasing act. The Harmony Four are still red hot favorites, and it is many a long day since a brighter and more quantity humorous turn than theirs has been seen here. Emil Amiel is still going strong. The Maid and the Moon turn of the Misses Hopkins still continues to please, and last, but not least, is the splendid banjo playing of Brent Hayes. Altogether this is a very strong bill.

NEWS FROM MEXICO.

French Opera Company Visits Mexico—Honors for Fabrega—Notes.

MEXICO, June 21.—La Compania Francesa, which a short while ago was announced to come to Mexico this season, will embark May 28 and arrive here early in June. This is strictly a high class company, and will have a run here of at least ten nights, probably remaining longer. The support is of a high class, headed by Jane Costa, surrounded by a galaxy of pretty French girls and attractive artists.

Honors were heaped upon Mexico's noted artist, Virginia Fabrega de Cardona. A sumptuous banquet was tendered her yesterday afternoon at Chapultepec Cafe, by a number of her admirers. The banquet was a brilliant one, and about the table were seated some of the cream of the French Government and the highest honor of officer of the Legion of Honor, the highest honor which France can bestow on the profession. This is the first recognition of this kind which a Mexican actress has received from abroad.

Another concert will be given by Fritz Kreisler, the renowned Austrian violinist, on Tuesday, the 26th. This is owing to the success which he has made in this city; he has already given three concerts, and he has made the best impression of any artist that has visited this city in many all the music lovers. From Mexico City Mr. Kreisler returns to the United States, where he is billed for a tour of that country.

FRED J. SLOAN.

CHICAGO THEATRES IN TROUBLE.

Investigation of the theatres in Chicago a week or more ago brought to light many violations of the building department laws in the twenty theatres had been held up by the building commissioner some weeks before and certain alterations ordered. Six made the changes required at once. The others were given until the end of last week to obey orders.

The Garrick was notified either to remove eighty extra seats at once or widen and increase the exits so as to provide the additional space required. The management also was ordered to remove a number of seats that were found obstructing the free passage in the aisles and to place lights over the fire escapes.

McVicker's was ordered to remove ninety-five seats from the balcony and sixty-five from the gallery or else provide additional exit space. The Columbus was ordered to take out illegal seats, some of which obstructed the emergency exits, and to place iron doors in the passages.



Photo by Dozer, Bucyrus, O. A CIRCUS IN DIRE DISTRESS.

The Mirror last week chronicled the flooding of the Haggenbeck-Wallace Circus at Bucyrus, O., on Decoration Day. The above photograph shows clearly the distressing conditions that surrounded the circus people after the storm had spent its fury, and efforts were being made to save the property from destruction. The elephants were found very useful in helping to haul the wagons out of the mire. The task of moving the circus lasted from 1.30 P.M. until 9.45,

and thousands of people stood on the high places to watch the strange sight. One of the Bucyrus hundreds of circus employees worked like Trojans and accomplished wonders by their perfect proficiency and by their unflinching willingness. It was so rare as to be instantly rewarded in the surprisingly few cases where it was heard, and where it seemed, if ever, excu-

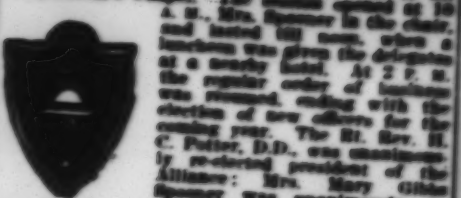
And Kamm's is required to install hand rails on stairways and along the entrance ways. The Grand Opera House was notified to remove a number of front seats and place signs over the exits. It is complied with. The Strand Theatre must install another stairway and place red lights over the exits thus protected by railings. It is required to build a metal lock setting over the boiler room. Proposed down to the exits have been ordered at the Strand and a sprinkler system at the College Theatre.

The Aldermen must remove two entire rows of boxes. The Criterion also is guilty of crowding in the many seats. The Chicago and here in this house were found in a condition that would not allow instant use in case of emergency. The Chicago Opera House is building a new fire wall and making other changes, and has notified the department that it desires to comply immediately with the ordinance.

ACTORY CHURCH ALLIANCE NEWS.

Local and National Headquarters, 150 Broadway, 1st Floor, New York City.

The annual convention of the Alliance was held Thursday, May 28, in the Parish House of St. Chrysostom's Church. The session opened at 10 A. M. Mrs. Spencer in the chair, and lasted till noon, when a luncheon was given the delegates at a nearby hotel. At 2 P. M. the regular order of business was resumed, ending with the election of new officers for the coming year. The Rev. H. C. Potter, D.D., was unanimously re-elected president of the Alliance; Mrs. Mary Gibbs Spencer was unanimously re-elected first vice-president, and the Rev. T. H. Hall was unanimously elected second vice-president. Miss B. Harris was re-elected treasurer, and Otis D. Deane was re-elected secretary. The committee on the church side elected were Ida I. Ackerman, Mrs. J. A. Brown, Rev. P. J. C. Moran, I. N. Potts, Mrs. Walker; on the stage side, Mrs. C. E. Ahlstrom, Mrs. Maggie Brewer, J. Palmer Collins, Mrs. Hudson Liston and Isabelle Kresnow. In the evening a public meeting was held at which there were several addresses by delegates on the work of the Alliance. On Friday afternoon a reception was tendered the delegates by Mrs. Esther Sherman at her residence on West Fifty-sixth Street. Among those contributing to the program were Mrs. Spencer, G. F. Sturges, Samuel Moran, Charles T. Catlin, James Lyon, Isabelle Kresnow and many others. Refreshments were served and a very pleasant social hour followed. In the evening, under the direction of Mr. Catlin, two one-act plays were given. My Uncle's Will and A Study in Brass, the cast including Mrs. Hudson Liston, Mrs. Avon Brewer, S. C. Morris, Robert I. Bond, Underhill Forbell, Miss M. Thierfelder and C. T. Catlin. The Alliance gratefully extends its thanks to these friends and members who helped to make the convention a very enjoyable one.



A report of the Publication Committee contained an expression of appreciation for Mrs. Minson's interest in the affairs of the Alliance.

"THE STAGE DOOR."

THE STAGE DOOR, by Charles Belmont Davis. New York: Charles Scribner's Sons.

A collection of ten stories of stage life, pos- sessing an evidence of intimacy with actual men and women of the theatre, and an air of sin- cerity of purpose. Besides, the stories, all of some vigorous sentiment and are written in a pleasing style. So many of the novels of the stage that it is a relief to find an author who understands and writes down the humanness of actors, and who is able at the same time to make them performers in little acts of unselfishness nowhere else than in the atmosphere of the theatre. The titles afford but little sugges- tion of the nature of the stories. They are: "Coccaro, the Clown," "Sedgwick," "A Mod- ern Cleopatra," "The Cross Roads, New York," "Carmichael's Christmas Spirit," "The Road to Glory." It would be unfair to future readers to tell the plots. Whether on the road or in town enough to read and keep, and those out of the profession will gain from it an insight into real stage life as seen by one in it but not of it.

ACTOR BECOMES A MINISTER.

Reginald Barlow, the actor, son of Milt G. Barlow, one of the pioneers of minstrelsy, has de- cided to give up the stage for the pulpit, and will prepare for the Methodist Episcopal ministry. Mr. Barlow is a descendant of Bishop Barlow, who was a prominent churchman in England in the reign of Henry VIII. He began his stage career as a boy soprano in his father's company during the Boer war. He won a medal for the Royal Canadian regiment.

A NEW SPANISH PLAY.

Angel Gutierrez's latest play, La Arofia (The Spider) has just been successfully produced by Maria Guerrero at her home theatre, El Español, made by Wallace Gillpatrick and Guido Marburg, rights.

DEATH OF ERNEST LAMSON.

A Busy Career on the Stage for Almost Half a Century—Also an Author.



Ernest Lamson, until recently a member of the Thomas W. Ross company presenting The Travel- ing Salesman, died at the Canterbury Hospital, St. Louis, on May 31. His death was due to typhoid pneumonia contracted while playing in Pittsburgh last April. He continued playing with the company until it opened in St. Louis the first week in May. He appeared the opening night, May 4, but was unable to continue. His remains were removed to the hospital on May 8. His brothers, Frank G. Lamson, of Washington, Ill., and R. M. Lamson, of Phoenix, Ariz., were with him when the end came. His mother, Mrs. Jane Phoenix, Ariz., wired instructions that the body be shipped to Chicago for burial where her hus- band is interred. The funeral took place on June 4 from his home at Halfway, Ill.

Mr. Lamson had been on the stage for about twenty years. He was born in Illinois and began his career as a clerk in the Chicago Post Office. He was forty years old and unmarried. He began his professional career in 1882 with Walker Whitehead, playing comedy and character parts, and during that engagement appeared as Polonius, First Grave Digger, Claudius, and Ghost in Hamlet; as Joseph and Barnabas in Launcelot, Tuhai and Duke in The Merchant of Venice; as Duke Manfredi and Torilla in The Ambulance of Abraham Lincoln and General Sher- man with Joseph Haworth.

The engagement with Walker Whitehead was for one season, and the next two seasons he played with Alva Heywood, taking the part of Skinner in Edgewood Folks. His next engage- ments were with James A. Herne and Stuart Robinson, and he played several seasons in stock across company. He played the parts of Captain Merryweather in The Lottery of Love; Apolligne in Charley's Aunt; Dalmay, in All the Comforts of Home; Kershaw, in Jane and Kewington, in The Lost Paradise. In 1890 he created the role of Lem Yarrington in Darius Green. He played with David Higgins in At Pine Ridge, and later originated the part of Lem Dunbar in York State Folks.

Mr. Lamson was the author of several plays, including Found in the Rockies, A Romance of Bright Angel Trail, and Young Tom Hoxie. He toured the country in the last named play. He star. In 1905 he played the part of Dave Lacy in Paul Armstrong's The Heir to the Hoohah.

GOING OF THE TOWN.

Since the close of Way Down East at the Ald- wych, London, Phoebe Davis and Ella Hugh Miss Davies is now in Wales. Miss Wood will return home this month.

Joe Dandy will have the principal comedy role in Marcello, the new Pilsley-Luders opera that the Shuberts are to produce.

Walter McMillan, a member of the Harder- Hall stock, was a visitor last week. He reports the company closed a successful season in Sid- ney, C. B. Canada, May 30. Mr. McMillan will spend his summer vacation in New York open- ing with the same company July 27.

D. Frank Dodge, a scenic artist residing at Mount Vernon, has filed a petition in bankruptcy, with liabilities \$25,170, and assets \$2,270. Of the liabilities \$20,000 is a damage suit brought by Jacob Van Clee.

Walter Gale, who has played Happy Jack Hazard in The Old Homestead for many years, was struck by a street car on Broadway on June 2 and rolled several feet. His rescuers were surprised to find him without other injury than a few bruises.

May Murray has been engaged for The Follies of 1908. She has been with The Merry-Go- Round recently.

Leona Anderson is at Dr. Bull's sanatorium, recovering from an operation performed last week.

Mr. and Mrs. Frank Powell (Eleanor Hicks), who have been with Ellen Terry touring England and Scotland the past year, returned to America on the White Star liner Celtic last week.

CURRENT AMUSEMENTS

Week ending June 22.

ACADEMY OF MUSIC—Closed June 8.
ALHAMBRA—Vandeville.
ANTOR—Paid in Full—10th week—120 to 127 times.
CASINO—Sam Bernard in Nearly a Hero—18th week—114 to 124 times.
CIRCLE—The Merry-Go-Round—7th week—80 to 87 times.
COLONIAL—Vandeville.
DALY'S—Girls—12th week—80 to 88 times.
HACKETT—The Witching Hour—20th week—257 to 264 times.
HAMMERSTEIN'S ROOF—Vandeville.
HERALD SQUARE—Closed June 8.
HUDRON—Closed June 8.
HURST AND BRAMON'S MUSIC HALL—Paul Mc- Allister in Mrs. Temple's Telegram.
KEITH & PROCTOR'S FIFTH AVENUE—Vandeville.
KNICKERBOCKER—Four Chances in the Yankee Prince—4th week—80 to 82 times.
LINCOLN SQUARE—Edna May Spencer in A Daughter of the People—10 times.
LYRIC—The Wolf—9 times, plus 7th week—49 to 56 times.
MADISON SQUARE GARDEN—International Mining Exposition.
METROPOLIS—Adolphe Kaim in Fanchon the Croquet.
NEW AMSTERDAM—The Merry Widow—24th week—267 to 274 times.
NEW YORK—Richard Carle in Mary's Lamb—3d week—11 to 24 times.
PANTONE—Vandeville.
RAVOY—Henry Miller Players in The Servant in the House—12th week—80 to 88 times.
VICTORIA—Vandeville—continues.
WALLACK'S—The Gay Musician—4th week—25 to 32 times.
WEST END—Players' Stock Co. in The Girl with the Green Eyes.
YORKVILLE—Mildred Holland in East Lynne.

REFLECTIONS

Some statements called from Vancouver on May 12 to play Chris King in the American production of "The American" at the Lyric Theatre. Mr. King, who has been playing Chris in the American company last season and was engaged as light comedian with the Lyric Theatre company in Milwaukee for the summer, is returning to the Lyric Theatre to continue with Mrs. Wiggs for the American tour.

On May 15, Lawrence Dwyer, of the People's Stock company, Chicago, delivered an address before the American Drama Club in Long Island City. Mr. Dwyer, who is the president of the Chicago Chapter of the Actors' Church Alliance, spoke on the subject, "The Actor and His Friends in an Alliance for Mutual Aid."

Mr. and Mrs. Thomas Highton (Frances King) arrived from London on the Seattle last Friday. Frederick Burton, who has been appearing in Mrs. Wiggs of the Cottage Patch, arrived on the same steamer.

May Naudin has been engaged for The Girls of Guttenberg.

John W. Ward, treasurer of the Manhattan Opera House, returned to New York last Friday, after several weeks spent in Europe.

Edward Beck, stage-manager of A Knight for a Day, and Pearl Corry, a member of the same company, were married in Boston on June 4 at the residence of the bride's mother, Mrs. May V. Beck. Mr. and Mrs. Beck, and Miss Corry were the attendants of the ceremony.

The first performance of The Poetess of 1908 was scheduled to take place on June 5, at the Apollo Theatre, Atlantic City, and it will come to the New York Roof Garden on June 15. F. Ziegfeld, Jr., has secured the right to use the pictures adapted from the drawings by Neil Brinkley.

Gustave A. Kerner and Nettie B. Behrensberg, a member of Nearly a Hero company, were married at Jersey City, N. J., on June 2. Justices of the Peace Miller performed the ceremony, and the witnesses were the bride's parents.

Hubert Labadie, starring in Faust, closed a successful season under the management of Max C. Elliott at Detroit, Mich., on May 6. Mr. and Mrs. Labadie returned to Detroit, Mich., while Mr. Elliott returned to the Maplewood Park, Detroit, Pa., to resume the active management. The park is doing a nice business.

Mr. and Mrs. C. H. Roskam, who have been in Cuba for some time this spring, started for the United States on May 30, after putting a wreath on the wreck of the Maine in recognition of Decoration Day.

George A. D. Johnson had a narrow escape from fire in the recent burning of the Houston Hotel at Houston, Tex. He was the only member of the profession stopping at the house at the time of the fire, and got away with the few articles of apparel he wore. Mr. Johnson arrived in New York June 2, but will shortly return to Texas to make a production of Damon and Pythias.

Amy Ames retired from the cast of The Hotel Clerk in Philadelphia on May 30 and returned to New York.

Adelle Blood opened Monday night as leading woman with the Baker Stock Company at Rochester, N. Y.

The Will A. Peter Stock opened its tenth season at Latta Park, Charlotte, N. C., on May 20, with Why Women Sin, to excellent business. The present outlook is that the park will enjoy one of the most prosperous seasons it has had under Mr. Peter's management.

Phyllis Carrington will sail on June 10 on the Bluebird to spend the summer on the continent.

Matthew White, Jr., author of the sketch, Stop, Look and Listen, will sail for Europe to-day (Tuesday). He has elaborated the sketch into a three-act comedy, and has started negotiations for its production next season, with May Tully in the leading role.

Ada Levick, recently with company C. The Lion and the Mouse, is seriously ill at Dr. Palmer's Hospital, Frankfurt, Ind., according to information received from a member of the company.

The marriage of Lottie Medley and Frank R. Montgomery, of The Hanger company, was solemnized by Rev. D. G. Wylie, D.D., at the Central Park West Presbyterian Church on April 14. Those present at the ceremony included Mr. and Mrs. Harry Keller, sister and brother-in-law of the bride, also Belle Montgomery and Mrs. Margaret Hooper, sisters of the groom. Mr. and Mrs. Montgomery will pass their honeymoon at Mrs. Montgomery's bungalow on the shore of Lake Sebago, Me., which is equipped with a fine motor launch and every facility for a delightful summer home. They will return in the autumn to resume their professional duties.

Taylor Granville's new production of The Star Boat will open as a four-act play under the management of J. L. Veronee, in Philadelphia, Aug. 9. Mr. Granville will return from Europe July 11 to prepare for the production and for his starring tour. The success with which Mr. Granville's sketch of the same title was received, his Chicago engagement of one week having been lengthened to five weeks, gives promise that the play will prove highly successful.

William A. Tulley, general manager for the Joseph King Attractions, states that Avis Paige, who starred in Joseph King's new version of East Lynne with success last season, has closed her season and is now resting at her summer home in Massachusetts. Miss Paige will appear in the same attraction next year with an entire new production.

Donald Brian has returned to the cast of The Merry Widow after a vacation of two weeks, during which time the role of Prince Danilo was played by Charles Neakins.

Florence Henderson, granddaughter of Mrs. Little Henderson and only daughter of W. J. Henderson, was married at Calao, Peru, on April 20, 1928, to Charles W. Carter, of New York City. Mr. Carter represents a big mining interest in Peru, and Mrs. Carter formerly made her home with her grandmother at Long Branch, N. J.

Mr. and Mrs. Harry J. Jackson are in Chicago, Mr. Jackson having closed his Big-Hearted Jim company after a Coast tour of thirty-seven weeks. Mr. Jackson will be associated with W. F. Mann's attractions the coming season, acting in the capacity of manager of Shadowed by Three, with which Mrs. Jackson (Bertha Julian) will play the lead. After a few weeks spent at their home, Beardstown, Ill., they will return to Chicago on July 20 to begin rehearsals.

Joseph Hart, scenic artist with the Gates-Morrell studios and this summer special artist for R. L. Giffen's stock company at Richmond, Va., was married on June 5, at Washington, to Grace Eleanor Ross, of New York.

David Blwyn has signed with Charles E. Blaney to succeed William H. Turner as Melmoth the Man Monkey in his Terrible Secret for next season, opening early in August. Mrs. Blwyn (May Parsons), will play the Egyptian heavy, Salome. Mr. Blaney has a new play for Mr. Turner next season.

James K. Hackett announced, at the close of his repertoire season in Washington, that he was going to build a new theatre in that city, to be ready for dedication next April.

John C. Fisher has organized a company to present revivals of Floradora, The Silver Slipper and other comic operas. George E. Mack, May Houston and Gertrude Millington are prominent in the organization and Lester Brown is general stage director. The tour will begin on June 22 at Winnepeg.

Constance Collier, now leading woman at His Majesty's Theatre, London, will come to America next fall to appear with William Gillette in his production of Samson.

Mrs. Edgar Selwyn (Margaret Mayo) returned to New York last Sunday on the Caronia from

Liverpool. She had been abroad for six weeks, spending the greater part of the time in Spain.

The Greenroom Club is planning for an outing to be given soon at either Atlantic City or Annapolis Park. Arrangements will be completed at the next meeting of the Board of Supervisors.

George Broadhurst's new play has been completed and is called An International Marriage. Carrie and Gray will be the producers.

ENGAGEMENTS.

Agnes Bial has been engaged by Burton Nixon for the title role in Molly Bawn.

Maester Costello, with Ralph Stuart in Strongheart.

Philip Leigh has signed with Rogers Brothers in Pasadena for the coming season.

Julia Schneider and Richard Miller, for the Al. H. Wilson company, by Sidney R. Mills.

Belle Jackson, with the Daring Park company, at Springfield, Mo., for the summer.

Spethwoods Aithon will be at the Jefferson Theatre, Portland, Me., during the heated period.

Dorothy Webb has closed for one of the principal roles in The Land of Nod for next season.

Charlotte Lambert has signed a contract with Cohen and Harris for next season.

REPERTOIRE NOTES.

"Fowler" the hoop roller and juggler will be with the H. W. Taylor Stock Company the coming season.

The H. W. Taylor Stock Company, closed its season of forty-three weeks on May 30 at Albany, N. Y.

Harry Moore, comedian and stage director, has signed with the Taylor Stock Company for next season. Making his fifth year with Manager H. W. Taylor.

SAID TO THE MIRROR.

TOM WATERS: "I wish to correct the statement that I will be a star before many seasons shall have passed. As a matter of fact, I have been a star for the past three years."

PLAYS COPYRIGHTED

Entered at the Office of the Librarian of Congress, Washington, D. C.

Summit; romantic tragedy in four acts. By V. D. Freberg.

Sure Shot Kit; The Dead Man's Claim; or, An Arizona Hold-Up. American comedy-drama, in four acts. By E. G. Hines.

Taming Jenny; comedy sketch in one act. By A. R. Pelly Adams.

Ten A. M.; one act play. By L. E. Walter.

Ten Minutes in a Hot Office; By H. Shaw.

There and Here; drama in three acts. By A. Christow.

Thirty Pieces of Silver; dramatic playlet. By M. S. Leighton.

Three Twins; The; farce-comedy in three acts. By Mrs. E. F. Farnham and Charles Dickens.

Tilly, the Slave of the Family; drama in four acts. By Laura Jean Libbey-Stillwell.

Traveling Salesman; The; comedy in four acts. By J. F. Vernon.

Trip to the North Pole, A; in two acts. By Samuel A. Beahm.

Turning a Joker; dramatic sketch. By J. T. McNary.

Up North; drama in four acts. By J. James Kennedy.

Upper Hand; The. By Edith Van Deuren.

Vingt Jours a l'Omber; play in three acts. By Maurice Hennequin and Pierre Veber.

Virginia; The; drama in four acts. By Owen Winter and Kirk La Shelle.

Visitor; The. By O. White.

Walla Drama; A; musical play adapted from the German of Felix Dornum and Leopold Jacobson.

Wanted; an Experienced Husband; By M. Goldman.

When Congress Went to Princeton; By Roy A. Durstine and H. J. Van Dyke III.

When We Meet Again; drama in four acts. By Laura Jean Libbey-Stillwell.

Whistling Sandy; By Roy E. Norton and T. W. Hanshaw.

Widow Sabrina; The; humorous vaudeville sketch of a woman's college for three male characters. By Graciele Forbes Sturges.

Wissenschaften; comedy in three acts. By Hermann Bahr.

Wonder-Wander Man; The. By Margaret McLaren.

Worth of a Woman; The; play in four acts. By D. G. Phillips.

Xenia's Pickle Lover; drama in four acts. By Laura Jean Libbey-Stillwell.

Two A. M.; dramatic sketch. By Leonard Meyerson.

Abram's Christmas; one-act comedy. By W. H. Hays and Melvin Winstock, with suggestions by Frank Bush.

Advance Agent; The. By William B. Young.

After Seven Years. By C. W. Sweetland.

Abram's Christmas; one-act comedy. By W. H. Hays and Melvin Winstock, with suggestions by Frank Bush.

By Anita Silvan and M. D. Buchanan.

Amulet of Koa; The; musical extravaganza in three acts. Book and lyrics by F. Merrill.

Apple Blossoms; play of the present in one act. By F. Doherty and A. Matthews.

Arnold; tragedy in heroic verse. By R. Carver.

At Close of Day; one-act rural drama. By Ethel May Shorey.

Aufzeichnung; after Leo Tolstoy's Cesare Hannu. German by Alfred Bruggemann; music by Franco Alfano.

Aunt Dee; By M. G. Kern.

Automobile Romance; An; one-act sketch. By H. W. MacAlister.

Ballet Master; The; comedy-drama in one act. By F. F. Schrader.

Belle of Broadway; The. By Frederic Arnold Kummer.

Belle, the Typewriter Girl; or, The Vampire of Chicago; play in five acts by Bernard Francis Moore.

Betsy Ross; The; American play. By J. P. Cooke.

Between the Dog and the Wolf; play in four acts. By A. J. Whaley.

Blue and Gold; By Alfred Brand.

Blut (Blood); a drama. By Julius Bah.

Boatman's Wife; The; play in one act. By W. W. Jacobs and Herbert N. Sargent; adapted from W. W. Jacobs' story of that title.

Book Agent; The; farce in one act. By Louis A. L. Shire.

Books and Saddles; drama in four acts. By A. Perry.

Bric-a-Brac; musical comedy and review. By M. Libby.

Broken Chance; A; dramatic sketch in one act. By L. L. Loom.

Broken Commandment; The; play in four acts. By K. B. Benite.

Butterflies; The; comedy in three acts. By Henry Gay Carleton.

THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before the public. Charge \$1.75 per space line for sixteen lines. Four lines smallest space taken.

CENTREVILLE, MD. OPERA HOUSE.
L. H. MERRITT, Mgr.
Will back all good attractions coming to Eastern Maryland in 1928-1929. New house.

DAVENPORT, IOWA, GRAND OPERA HOUSE
Under New Management.
The Finest Independent Theatre in the City
NOW BOOKING FOR NEXT SEASON
Population 45,000; 45,000 to draw from
Rock Island, Moline and Clinton.
Seating capacity 1,200. Entirely remodeled.
Thoroughly modern.

DUNKIRK, N. Y., NELSON THEATRE.
R. C. LAWRENCE, Mgr.
Good open time for right attractions. Doing a good business. Thoroughly modern. Doing our own booking.

GENEVA, N. Y., SMITH OPERA HOUSE.
Now booking for next season.
Apply to F. E. HARDISON, Manager,
or JULIUS CAHN.

HINTON, W. VA. NEW \$50,000 DOLLAR THEATRE.
WILL L. FREDERICK, Manager.
Now Complete—am now booking attractions for Season of 1928-9.

Seating capacity 1200. 15 Dressing Rooms.
Stage 34 x 65. Population 200.
GOOD SHOW TOWNS.
Want Good Attractions to Open this House
About Aug. 25th, or not later than Sept. 1, 1928.
Will pay stated amount for Opening Show

LATROBE, PENNA., SNOWWATER THEATRE.
W. A. SNOWWATER, Mgr.
Party called out of Pittsburgh, Pa., and thirty-eight out of Johnstown, Pa. On main line of Penna. R. Road. Seating Capacity 1,200. Population 10,000. Ample Stage.
Only good shows come to this theatre. If this looks good to you, write us. NOW BOOKING FOR NEXT SEASON

ROCHESTER, IND. ACADEMY OF MUSIC.
D. T. DAVIDSON, Mgr.
WANTED FOR FAIR WEEK
Commencing Aug. 21, at Repertoire Co.
With Band and Orchestra (preferred) also
GOOD COMPANIES FOR SEASON 1928-9.

WOODSTOCK, NEW BRUNSWICK, CANADA
NEW HAYDEN-GIBSON THEATRE.
The Palace Theatre of Eastern Canada
Capacity 900; New House; New Scenery. WE WANT ALL
ATTRACTIVE. Can stage any production. Good open
time. Write or wire.
GEO. W. GIBSON, Mgr.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

BUNGALOW site for sale. Ideal shore location. "Immediate." Minton.

H. D. SHAW, Advance, Press and Booking Agent
Address Minton.

IF you want your legal business promptly looked after, James Foster Milliken (Colonel Milliken), theatrical lawyer, of 281 Broadway, New York, can do it.

RESPONSIBLE theatrical position for small gate investment. Apply Room 525, Kalkreuth's Theatre Building.

THE THEATRICAL (London). Monthly Review of drama, etc. Edited by Clement Scott. Illustrated with many hundred page portraits of eminent actors. 20 volumes, 1878-1908. Handsomely bound. What offer? Also two theatrical scrapbooks on miscellaneous subjects, with extra lot of interesting clippings. George Shepherd, London, 1790 (Blindfolded). Inquire by letter. Junior, 55 West 88th Street, New York.

WANTED—House manager for coming season. Must possess exceptional ability and come highly recommended. Address United, this office.

65TH ST., 52 WEST—First class furnished rooms. Private entrance; no stairs; running hot and cold water; near subway, elevated and restaurants. Steward.

Eternal Law; The; romantic drama of the time of Nero in prologue and four acts. By E. L. Loomis.

Franklin; The; by T. Bernard.

Fate and the Freshman; musical farce in three acts. By H. Winslow.

Femme Nue, La; play in four acts. By H. B. LaTille.

Four Thousand Dollar Punt; The; one-act comedy. By Edwin Hamford.

Forest Farm Folks; one-act rural drama. By F. A. Ferguson.

Four Girls in a Canoe; By Bernard Cowen.

Franklin; The; opera in three acts. By Victor Loom and Alexander Engel; music by Victor Hollander.

French Maid; The; revised, play in one act. By C. Towne.

Frisky Mrs. Johnson; The. By C. Fitch.

Gay Girl; The; one-act sketch. By H. W. MacAlister.

Gay Musician; The; comic opera in two acts; book and lyrics. By Charles J. Campbell and Edward Sledge; music by Julian Edwards.

Girl of Jerry Hunter; The; comedy in one act. By W. W. Jacobs and Charles Rock; adapted from W. W. Jacobs' story, "Jerry Hunter."

Glanconino; drama in three acts. By E. Weinstein-Kleiner.

Gipsy Rover; A; musical comedy drama in four acts. By Edward Miller.

Girl That Kicks the Time; The. By Ollie Lamonde.

Glattia; By Felbert Embach.

Goetha; drama in two scenes. By Felix Weinberger.

Grand Hotel Reception; The; two-act comedy. By R. Harris Matthews and R. T. Mosby Montague.

Gray Parrot; The; comedy in one act. By W. W. Jacobs and C. Rock; adapted from W. W. Jacobs' story of that title.

Greater Love; The; play in four acts. By A. Cleveland.

Halide; melodrama in four acts. By H. W. MacAlister.

Hannah Gives Notice; comedy in one act. By Alice C. Thompson.

Hannele; dream poem. By Gerhart Hauptmann; rendered into English verse and prose by Charles Henry Muller.

He Was with Booth; comedy in one act. By T. P. Morgan.

Henry of Lancaster; By G. Unger; four acts.

Her First Temptation and How it Came About; drama in four acts. By Laura Jean Libbey-Stillwell.

Heroine of Butte; The; or, The Peace of the Mines; drama of the last decade. By E. P. Hill.

NEW YORK THEATRES.

New York Theatres Under Direction of Sam S. and Lee Shubert, Inc.

LYRIC 42d St. W. of 5th Ave.
Ev'g 8:20. Mat. Wed. and Sat. at 2:20.
Wed. Mat. best seats \$1.50.

THE WOLF

Eugene Walter's Greatest Play.

DALY'S Broadway and 25th St.
Ev'g 8:15. Mat. Wed. & Sat. 2:15.

Longest laugh on the comedy stage.

GIRLS

Clyde Fitch's Great Play.

CASINO Broadway and 25th St. Ev'g 8:15.
Only Matinee Saturday. 2:15.

If You Don't Laugh With

Sam Bernard

in

NEARLY A HERO

You Need a Doctor.—Herald.

THE HACKETT THEATRE

4th St., West of Broadway. Ev'g 8:15. Mat. Thursdays and Saturdays, 2:15.

JAMES K. HACKETT, Sole Leases and Manager
SAM S. & LEE SHUBERT (Inc.), Present

JOHN MASON

The Witching Hour

Augustus Thomas's Big, Vital and Daring Drama.

BLANEY'S LINCOLN SQ. THEATRE

Ev'g, 8:15. Mat. Mon., Tues., Thurs. and Sat., 2:15.

EDNA MAY SPOONER

Presenting a new drama of labor and love.

"A Daughter of the People"

By J. Earl Dowley.
Augmented a Cast of Spooner Favorites.
First time any Stage.

EDNA MAY SPOONER as **DELL HAMILTON**
Next Week—Edna May and Dell Spooner in
"The Taming of Helen"

THE ALLEN SCHOOL

23d EAST SIXTY-FIFTH ST., CITY
Phone 5935 Plaza.

Summer class now forming, covering every detail of the Dramatic and Vaudeville profession.

Every advantage offered by any other school at half the cost. Investigate. GEO. H. ALLEN.

"WANTED"

Further Chicago Information

WRITE

MANAGER WANTED, at Far Rockaway

for newly built Casino, seating 600, located directly at R. R. Depot and all car lines. I want a man with some means, theatrical experience, and best of references. Personal interview; no letters.
GEORGE BRENG, Prop.
Hotel Manhattan and Casino, Far Rockaway, L. I.

PLAYS

BOUGHT, SOLD, RENTED.
Fully Equipped and Ready for the Road. Responsible parties only.
T. M. WINNETT,
Agent 1402 Broadway

Will Buy

Good two or three act Farce Comedy, with feature parts for Light Comedy and Vaudeville. State price with full particulars. Address G. S. F. Minton Office.

desired," adapted by and lyrics written by Edith Wheeler; music by Florian Paesel.

In Wuppel; By Charles Robert Porter and John Stewart Ashbrook.

Irresistible Miss Bishop; The; play in four acts. By J. Hay, Jr.

Jolly Widow; The. By C. F. Francis.

Jumeaux de Bergame; Les; farcicalized in two acts, adapted from Florian. By Maurice Lema.

Jumeaux de Brighton; Les; play in three acts and a prologue. By T. Bernard.

Just a Girl with a Heart; drama in four acts. By Laura Jean Libbey-Stillwell.

Kept in; comedy of boyhood. By C. Somerville.

Life Boat Crew; The; scenic-drama specialty in two scenes. By A. Shaw and C. E. Warren.

Little American; The. By R. W. Haden.

Love Rhapsody; The; musical comedy. By G. J. Nathan and F. H. Kiser.

Made in the Garden; The; scene for representation in a garden, written by M. F. Hutchinson.

Man Higher Up; The; political comedy-drama in four acts. By W. L. Roberts.

THE MOVING PICTURE FIELD

GOOD TALKING PICTURES.

Len Spencer Drills Competent Players in the Business of Speaking for Moving Pictures.

Last week *THE MIRROR* criticized the alleged "talking pictures" that are being presented by some of the five-cent moving picture houses in New York, at the same time admitting the great possibilities along this line, where trained actors are employed behind the curtains to speak lines appropriate to the characters and action. In this connection *THE MIRROR* is pleased to state that Len Spencer, who is a pioneer in the matter of supplying slides, singers and operators to moving picture managers on a systematic basis, has also added a department to his agency for furnishing competent actors and actresses to do the talking for films. Mr. Spencer has the right idea. All applicants for work of this character are first thoroughly tried out as to their ability to mimic different voices. They are then carefully trained in the business of speaking appropriate lines to properly interpret the pictures as they appear upon the screen. Particularly they are cautioned not to interpolate too many speeches. The moving picture story is not constructed with the idea in view of spoken lines, and judgment must be used as to the proper places where words may be used, without having them sound ridiculous. All this Mr. Spencer provides for and he states that the teams of "dramatic pictorial demonstrators," as he calls them, which his agency has furnished to various theatres, have invariably given excellent satisfaction. "There is a point which I think should not be overlooked in this matter," said Mr. Spencer to a representative of *THE MIRROR*, "and that is the employment that is afforded competent players, men and women, by the development of this idea. In the present backward condition of the legitimate dramatic field this is an important consideration. If moving picture managers should generally take up the idea of employing teams of players to demonstrate their pictures, it would furnish work for an army of good professionals who would otherwise be unemployed. I say good professionals, because it requires good ones to do justice to the work."

The department of Mr. Spencer's agency under which the talking picture demonstrations come is under the immediate direction of Homer W. Shiley.

Objectionable Pictures.

The Moving Picture Theatre Protective Association of Chicago has adopted resolutions favoring the substitution of educational subjects for pictures of immoral character. By immoral character is meant principally scenes that are liable to incite to crime, such as murder, theft, burglary, arson and robbery. Pictures that are salacious have been on the whole so uncommon as hardly to enter into the matter. Public opinion alone may be trusted to eliminate them in America.

Action along similar lines have developed in many different parts of the country, and a general movement appears to be under way to force moving picture theatres to reject all films that are considered objectionable. The difficulty arises in the matter of deciding just what pictures are immoral. In Chicago it was held that a moving picture representation of Machbeth came under the ban, which would appear to be an extreme construction of the city ordinance on the subject. Discussing this question recently, a manager of a moving picture theatre said to a representative of *THE MIRROR*:

"The theatre manager in one sense is almost helpless in the matter. He receives his supply of reels as they are sent to him, and if they contain objectionable pictures how can he prevent it? He must either use the pictures or go without until he can secure a fresh supply. "There is a way, however, that we can force a reform by the film makers, who are the real culprits, after all. We can demand films that are free from objection, and if we make our demand strong enough it will be heeded. Pictures depicting the commission of crimes are not, in my opinion, the only ones that should be barred out. I consider scenes of unnatural torture, with the horrible details that are often worked in, as decidedly unfit for our audiences, consisting, as they do, largely of women and children. There is no legitimate demand for this class of pictures and their production should be discouraged."

Advertising Possibilities.

It would be interesting to know to what extent films ostensibly issued only for entertainment purposes are used for advertising mediums, and in cases where incidental advertising is worked into a film, who is it that collects the money for it? Also, how far may a moving picture film maker go in the matter of selling advertising space in his films without destroying the entertainment value of his product?

A recent Edison film, *The Painter's Revenge*, is a very effective "ad" for certain patent medicine and if it was not paid for, it should have been. Another film still going the rounds, entitled *The Matinee Idol*, produced by Selig, of Chicago, appears to have no legitimate excuse for its existence except the fact that an automobile used in the inevitable chase, carries a large sign showing the name of the maker. The frequency with which the automobile is run to the front of the picture and left standing with the sign prominent in the foreground, leaves no doubt that the intention is to advertise this particular make of machine. The question then arises, did the Edison and Selig companies collect for the advertising mentioned and if so, are the theatres using the films entitled to any share of the proceeds?

If the film makers should generally follow up the idea of working paid advertising into their pictures, an extremely interesting state of affairs would develop. We might expect to see rules and rates adopted similar to those in force in newspapers. Top, bottom or middle of reel, or position next to pictures, might have various degrees of value, while advertising run as pure pictures without distinguishing advertising marks, would doubtless command double prices. We would then be afflicted with graphic and harrowing stories told in innocent looking pantomime, ending in thrilling climaxes of the hero or heroine being brought back to life by the administration of somebody's tonic or elixir, or the mutilated remains being patched together and revived by the application of somebody's magic ointment. Truly the possibilities of the advertising idea are immense.

Already we read of proposals that films shall take on a quasi-news nature, which would make them encroach on the newspaper field. If in the matter of news, why not in the field of advertising as well? This subject which we are now inclined to treat as a joke, may develop later into a serious proposition.

The Latest Films.

Films offered by the different makers during the past week are as follows:
 Biograph—Mixed Babies, Ostler Joe.
 Edison—The Blue and the Gray.
 Essanay—The Gentle Sex.
 Great Northern—Two Gentlemen.
 Kalem—The Man Hunt.
 Lubin—Two Brothers of the G. A. R., Robbie's Pet Rat.
 Melies—Curiosity Punished, Up to Date Clothes Cleaning, The Miser.
 Pathe—Don Juan, Justice of a Redskin, Tormented by His Mother-in-Law, Mrs. Pimpernell's Gown.
 Society Italian "Cines"—The Prince of Denmark (Hamlet).
 Selig—East Lynne.
 Vitaphone—The Braggart, The Two Traveling Bags, Romeo and Juliet.

REVIEWS OF LATE FILMS.

The Younger Brothers a Notable Offering—Pathe and Gaumont have Almost Identical Films.

In reviewing late films, foreign or American, it is the purpose of *THE MIRROR* to cover only those that have been seen on exhibition by one of the moving picture staff. It will not be possible therefore to review all the new films as fast as they are produced. Nor are *THE MIRROR* reviews of films to be considered in the light of press notices or advertisements. They will aim rather to be unprejudiced criticisms of the pictures and the story they tell, giving praise where praise is due and pointing out faults where faults may appear. An intelligent treatment of new subjects along this line should be of benefit to the moving picture art or profession in the same degree that able press criticism benefits the drama.

Mr. Farman's Airship (Gaumont).—This is a particularly timely subject and shows the Farman airship in the act of preparing for flight, gaining the necessary speed on level ground and rising and flying in the air. Excellent moving views of the ship close at hand are shown, but the views at a distance are unfortunately quite obscure in spots. However, considering the conditions under which the pictures must have been taken, with the ship moving over a wide field on the ground or in the air, the wonder is that the pictures should be anywhere near as good as they are. Mr. Farman's Airship is a film that should be in good demand.

The Red Man's Revenge (Gaumont). Justice of a Redskin (Pathe).—As both of these films are identical in story and almost identical in treatment, although differing slightly in scenery and make-up of characters, they will be treated together. Evidently one is borrowed from the other, but which film maker is guilty of the piracy it is impossible for *THE MIRROR* to decide, although it may be pertinent to state that the Gaumont film was advertised in America first. Both producers are French; one, Pathe, being connected with the Edison combination and the other, Gaumont, being represented in America by the Kleine Optical Company, which is associated with the Biograph forces. In both films the scenes are supposed to be located in America and are really well done. They tell the story of a frontier thief who drugs a miner and his Indian companion, robs the miner of his gold and murders the little daughter of the miner's host. The Indian pursues the outlaw and after back to camp where he kills him. Toward the end of the film they are marred by the savage torture which the Indian is represented as visiting on his captive, dragging the bound man to the ground along the rocky trail by a rope fastened to his galloping horse.

His Day of Rest (Biograph).—The idea for this film may have been borrowed from a series of popular cartoons now running in a New York newspaper, but the story itself appears to be original and it is treated in an exceedingly clever day of rest has always been the occasion for a multitude of odd household jobs heaped upon him by his wife who appreciate the comedy of the series of situations depicted.

Younger Brothers (Essanay).—This is a notable film and promises to be very popular. Its production by the Essanay Company was accomplished only after expensive preliminary preparation, involving the employment of a numerous troupe of horsemen, who were transported to a suitable country scene, where thrilling incidents in the career of these noted outlaws were reproduced for the camera. The action abounds in rapid riding and discharge of firearms, but the story is often difficult to follow, the reason for the various maneuvers not being made sufficiently clear to the audience.

The Genui of Fire (Melies).—This is an enchantment picture of no great beauty or interest, its chief utility being that it is a short film and is therefore convenient for filling out a reel. Otherwise there appears to be no special reason for its production.

Skinny's Finish (Edison).—Skinny is the skeleton track in a side show, and all the circus and freak ladies insist on falling in love with him. His efforts to escape from them, ending in his final plunge into a lake, furnish the excuse for comedy incidents of rather more than the usual interest and originality. The film is produced in the best Edison style and should prove popular for some time.

Romeo and Juliet (Vitaphone).—The Vitaphone film production of Romeo and Juliet. A superior cast of competent players was employed and the settings used were very good, so that the pictures are of an exceptionally high order. If this film should prove to be popular it should encourage further work along the same line.

Burglar's New Trick (Pathe).—A burglar disguised as an Egyptian mummy is introduced into the apartments of an antiquarian and escapes with his loot after thrusting the antiquarian into the mummy box. The possibilities offered by this plot for amusing comedy situations are only partly utilized by the film makers, but the pictures, nevertheless, are interesting and are generally pleasing to moving picture audiences.

Novel Way of Giving Illustrated Songs. Music Hall, one of the Keith and Proctor moving picture houses in Pawtucket, R. I., has developed a novel way of presenting illustrated songs. At one side of the picture curtain on the stage has been erected an arch, properly decorated and brilliantly lighted from the inside of the arch. Back of it is placed a specially painted scene that correspond with the particular song slides that are being thrown on the curtain. The singers, a quartette, in costume appropriate to the song, appear within this arch and the whole effect is said to be pleasing and attractive. When the moving pictures are resumed the lights in the arch are of course turned out.

Moving Picture Notes.

At Manetta, Washington, Charles F. Hummel, a moving picture operator, smoked a cigarette while cleaning his machine. An explosion followed from a tank of gasoline, and he was seriously if not fatally injured.

The chief of police of Lincoln, Neb., has ordered moving picture theatres to refrain from showing pictures portraying burglaries, hold-ups or murders.

Cameras are being introduced in all the Jake Wells circuit of theatres through the South. Justice Kelly in the Supreme Court, Brooklyn, decided June 3 that moving picture theatres must not be conducted in tenement house buildings, owing to the increased fire risk.

A boy eleven years old was found running the picture machine in a five-cent theatre of the undesirable kind in West Hoboken recently.

At the Sun Theatre, Springfield, O., where vaudeville is the attraction during the regular season, moving pictures and illustrated songs were introduced beginning June 8, to be continued during the summer months.

There are four flourishing moving picture houses in Bloomington, Ind.; Wonderland, Family Park, Vaudeville and the Theatrum. Several vaudeville acts will be added to the pictures at the Wonderland, and the Family, which opened May 28, is doing its share of the business.

All the downtown houses in Toledo, O., are open and offering moving pictures as the attraction. Business continues good, and the interest in this form of amusement is increasing.

At the Grand Opera House, Keokuk, Ia., Shiller's moving pictures have drawn large audiences May 21-27. The excellent films used, created such a good impression of the first exhibition, that the business increased through the week.

The summer season of moving pictures at the Empire Theatre, Newark, N. J., started in last week with good business and considerable enthusiasm, and indications are that this will keep up.

Moving pictures of the recent Catholic Centennial Celebration in New York were received with great enthusiasm last week at the Bijou Theatre, New London, Conn., where they were a feature of the vaudeville bill.

During the summer season at the Jefferson Theatre, Gothen, Ind., moving pictures will be offered. The house was crowded the opening day, and indications are that this will continue.

Even dancing was compelled to take a sidestep last week at Home, N. Y., to make room for moving pictures. I. Marks, a local manager, leased Seeger's Dancing Academy, and during the summer months, and probably until late in the Fall, moving pictures will be the attraction at this popular resort.

During the summer months the Majestic Theatre, Evansville, Ind., will be used as a moving picture house.

The Casino Opera House at Bath, N. Y., was filled with an enthusiastic audience June 8, when Howe's moving pictures were exhibited.

There are three moving picture houses in Decatur, Ill., and all report good business. The Bijou was recently converted into this line of amusement, and is likely to continue in this policy.

What was formerly known as the People's Theatre in Houston, Tex., is now called the Bijou, and has become a moving picture house, drawing good business and showing excellent films.

John R. Clark, who is managing the Lyric Theatre at Salt Lake City, the recently converted moving picture house, is a very enthusiastic admirer of the talking machine. On Decoration Day, a military picture sketch was the feature.

Jersey City's two moving picture houses, Keith's and the Bon Ton, are drawing well, and will continue until the very warm weather lessens the attendance.

Drama in moving picture form is shown with wonderful effect at the Bell Theatre, Benton Harbor, Mich.

The three houses at Albany, N. Y., in which moving pictures are shown report a continuance of the good business that started at the opening.

The Elite, at Belfast, Me., is a very progressive and prosperous moving picture house. Last week the theatre was crowded at every performance.

Colonel Robert W. Brown is one of the promoters of the picture show at the Avenue Theatre, Louisville, Ky. The popularity of the Colonel, together with the attractiveness of the entertainment, is making the Avenue a favorite resort.

AT SUMMER PLACES.

In his letter from Mt. Clemens this week, Charles W. Young says: "Our little City of Health has the appearance to-day of a big metropolis all ready for the arrival of an Elks' convention or some other monster gathering. Our City Hall, every bath house, hotels and private homes are draped with flags and bunting. We are expecting on every train Fighting Bob Evans, who is on his way here for our mineral baths. We also have with us this week a few noted show folks that are here for the same purpose. Nick Norton is home for the summer, and will spend the most of his time at the lake, bass fishing. Frank V. Hawley is here on crutches, but feeling much better. H. D. Shaud of Mr. Belasco's staff, is at the Park Hotel. W. C. LaTort is visiting relatives. Mr. and Mrs. Max Reynolds are on a farm just outside the city, where they can be alone."

Mrs. F. W. Jackson, of the Lion and the Mouse company, is also resting and bathing, for about four weeks. Ed. Donahay is here for the fish habit. Ada Jewell and Mrs. Jack C. Lewis are visiting friends at the Park Hotel. Mrs. Nellie Tannehill writes me that she is on her way to the Mecca waters, and the last mail brought me a letter from my friend from boyhood, Charles E. Callahan, from the home for incurables of New York, asking me about the rates at the hotels and baths, and I honestly believe that three months here would make a new man of him, if not a perfect cure."

Bert C. Clark and Trovillo have regained their health and gone. Sam and Kitty Morton have improved so that they have returned to Detroit to live, but they come up every morning for their baths. The Buttermilk Club will hold its annual meeting on June 15 and all members have written that they will be here. The colony had quite a shock this morning when I read a letter from Al. Reeves stating that he is engaged with George M. Cohan as one of his comedians for the opening of his Gayety Theatre; quite a shock, for we all thought that Al. was to support Ethel Barrymore next season."

Paul Russell Stone has closed with The Gay White Way and returned to St. Paul, Minn., to spend the summer.

Colonel R. B. Wolfolk, of Chicago, the father of Mrs. H. C. Blaney, and Mrs. Sophia Blaney, Mr. Blaney's mother, also William Wolfolk and Morris Cain, are spending the summer with Mr. and Mrs. Harry Clay Blaney (Kitty Wolfe), at the home, Block House No. 7, Center Moriches, L. I.

Mr. and Mrs. George L. Stout (Florence S. Hastings), have returned to their summer home at Hart Park, Staten Island, after two successful seasons with the De Vonde Stock company.

W. Cross and Bobbie Nolan of The Top o' the World, are spending the summer at their farm, "View o' th' Lakes," near Winthrop, Me.

Edwin T. Emery will spend the summer months at Santa Monica, Cal., and on Aug. 25 will start East, arriving in New York Sept. 2.

Samuel F. Kingston, general business representative for F. Ziegfeld, Jr., called on the Philadelphia Saturday morning with his wife, and will remain abroad for a year acting as Mr. Ziegfeld's European representative. Mr. Kingston is going direct to Paris to consult with Miss Held regarding her new production.

Grace Merritt, who has just ended her season's tour in When Knighthood Was in Flower with a week's engagement in New York city, sailed on the Campana last Saturday for a six weeks' visit in London and Paris.

TO RENT

10 Summer Weeks
From June 23 to August 15

CASTLE SQUARE THEATRE BOSTON

Seating Capacity, 1835. Exceptional Scenic Equipment. On Rental Basis Only, and to None but Reputable and Responsible Managers.

Address

W. C. MASSON, Castle Square Theatre, Boston.

IN BROOKLYN THEATRES.

With the exception of the Orpheum and two burlesque houses, the Star and the Gayety, Payton's is the only theatre that has not closed. Corse Payton's Players appear this week in Brown of Harvard, and it is needless to say that everything possible is done to present this play, which was seen during the season in this borough with Henry Woodruff in the title-role, in a praiseworthy manner. The company is well drilled. Louis Leon Hall, Minna Phillips and all the other favorites are as capable as ever.

At the Star this week the Dainty Duchess company appear in two sketches, A Pussie Café and The Girl from Paris. Thursday evening will be devoted to a chorus girls' contest, and on Friday night there will be a wrestling match.

The Bowery Burlesques entertain this week at the Gayety. At the head of the company is Ben Jansen, who was the hit of the performance last week at the Star Theatre. Billy Watson and Lizzie Freleigh are seen in a very amusing sketch.

The Orpheum bill this week is Williams and Walker, Maude Hall and Carleton Macy in Mame's Professor, Imro Fox, Beatrice McKeon and Walter Shannon, Swan and Bamford, Wornwood's monkeys and dogs, Gardner and Revere, and Tom Jack Trio.

SEASIDE AMUSEMENTS.

Brighton Beach Music Hall opened Monday afternoon with an exceptional bill and considerable enthusiasm. The season at this house is comparatively early, but that had no effect on the attendance, for the big theatre, swept by ocean breezes, was comfortably filled. The initial bill included: Irene Franklin and Bert Greene, James Thornton, Goldsmith and Hope, Jack Mason's Troopers, Charles B. Ward and Kathryn Klaw company, De Haven and Sydney, and Krasnow's Hoopland.

At Henderson's Coney Island Music Hall the bill this week is: Mullin Sisters, Murphy and Francis, Bartisch, the Quartette, Monarto, Bach Brothers, Kaufman Brothers, the Military Octette, Barabans Russian Troupe, the Three Jewells, Maud Napier, and Bonanza and La Rue.

Up to the present the attendance at Luna Park has broken all previous records, despite the fact that the park opened a week later than usual this year. Tuesday afternoon was Orphan's Day, and two hundred motor cars loaded with happy children arrived at ten o'clock in the morning, and all day long Frederick Thompson and his little guests were having the time of their lives. The Virginia Reel, The Man Hunt and the other features are still drawing large crowds. The Shipwreck, one of the most interesting and realistic of the spectacular amusements, is growing in popularity every day. The free circus added Miss St. Leon and her equestrienne performance this week to this week's bill.

Dreamland, with its spectacular productions, Hereafter, the Power Feast, and the many and amusing devices, is as popular as ever. Hereafter, embodies several scenes from the opera Faust.

Bostock's Arena is one of the most popular and entertaining of the many Coney Island attractions. At nearly every performance some new trick is shown, and often the obstinate and ferocious animals seem ready to attack the trainer. Rinaldo will add four more lions to his group of eight. Ora Cecil has included three performing leopards in her performance.

Among the special events of Steeplechase Park this month will be the outings of the Royal Arcanum of the State of New York, June 23. The mammoth pavilion in which most of the attractions are housed is beautifully decorated. It is rainproof, sunproof and fireproof, and located at the ocean, consequently this resort will be one of the most frequented on the island.

Bergen Beach during the past two months has been the scene of activity and transformation. The formal opening, which is announced for June 13, will not be postponed. A special display of fireworks on a boat anchored 500 feet from the shore, will be one of the opening attractions. The most interesting feature will be the stock company located at the Casino, with Emma Bell and William Holden playing the star roles. Miss Bell and Mr. Holden were for a number of years associated with the Lyceum Theatre Stock company of Williamsburg, and the amusement loving public of that vicinity will turn out in great numbers the opening night. Hazel Kirke will be the opening play. A number of other attractions are found along the boardwalk.

ANOTHER MERRY WIDOW.

Die Lustige Witwe was produced at Heumann's Harlem Casino on June 4, with an excellent cast of German singers. Albertine Margandant played the Widow; Louise Barthel, the Prince, and others in the cast were Otto Mayer, Anne Bornet, Alfred Varska, Arthur Grunblatt, and Angelo Lippich. The dance in the Maxim's scene was done by Elise Targui. The production is with the permission of Henry W. Savage.

A GROUP AT MT. CLEMENS



C. W. Young Clarence Brown Wilson S. Ross George Roff Billie Nield
Treville Bert C. Clark Sam Morton

Supreme—given at the Grand, and was an error—on
Fernanda Elisen (whose work was perfect and made
the hit of the piece), Hugh J. Ward, and Hale Ne
cross formed it. ALBERT S. L. HEWES.

SAN FRANCISCO.

Robert Mantell's Successful Engagement—Stock Items—Vaudeville—Gossip.

In his second week at the Van Ness Robert Mantell presented King Richard III, Hamlet, The Merchant of Venice, Othello (as Iago), Macbeth, and King Lear. That the attendance was big throughout the week is proof that there is still a demand for classic drama here if properly interpreted. Mr. Mantell is accepted by our local critics and theatergoers as America's foremost exponent of Shakespearean roles. For his third and last week some of the same plays will be repeated.

The House of the Rancho was kept on another week at the Alcazar, where Basile Barriacale, supported by the stock co., drew big houses. Herbert Keley and Elsie Shannon commence a stock star engagement June 1, with Alice-Sit-by-the-Fire as the inaugural production.

Max Flieger in The Man on the Box commenced a return engagement of one week at the American 24, playing to good business. Mrs. Temple's Telegram follows, opening 25.

Frank Brothers' Yiddish Opera Co. in repertoire was the week's attraction at the Novelty, and judging from the patronage accorded it and the applause which the efforts of the players were greeted, it is evident that that style of entertainment as furnished by this capable co. appeals to those for whom it is intended to interest and amuse. The pieces produced during the week were Ben Shonron, The Scholar, T. Inheritance, Alexander, the Crown Prince of Jerusalem, and Ke. Nide.

The last of the Damroch concert was given at the Dr.-and-Pavilion 24, at which Madame de Mors, assisted by her Calvary choir of two hundred voices, sang two solos from Gounod's "Redemption." The popular numbers interspersed by the New York Symphony Orchestra were Beethoven's trio for oboe, clarinet and English horn, Goldmark's overture, "In Springtime," and Dvorak's New World Symphony. The entire engagement here, which was directed by Will L. Greenbaum, has been highly successful. Another evidence of our discrimination.

The Dear Girl, with Edwin Stevens, enjoyed a good second week's business at the Princess. Next week, The Day and Night, which will probably run a fortnight. Then a new opera called The King Maker is to be given its premiere. The music is composed by R. H. Bassett, a local musician, and the book and lyrics are by Waldemar Young, dramatic critic of the San Francisco Examiner. W. E. Patterson, and Race Whitely.

At the Orpheum the featured act was Salerno, the juggler, whose mysterious feats and quaint humor pleased the patrons of that house. Kennedy and Rooney, comedian and dancer, also furnished a popular number. Others in their first week were Henry Keane and Olive Briscoe in the farce A Trial Marriage, and the Dixon Brothers in a comedy musical act. For their second week Will M. Cressy and Blanche Dayne presented The Wyming. When other holdovers were Madame Marie Morichini, Minonette Kolin, and Galletti's monkeys.

A wave of patriotism having struck the town through the recent visit of the fleet, Ernest Howell has, very wisely, presented at the Central a series of dramas in which that element has been one of the dominant features. The series included The White Squadron, Rhineland, The Ensign, and H.-d by the Enemy. The latter, which was the bill during the week, was a production of the highest quality, enjoyed a prosperous run. Next week, A Wife's Secret, Fred Hallen and Molly Fuller in George M. Cohan's sketch, Election Beta, headed the week's bill at the Wigwam.

HARRY E. DE LASA.

SPOKANE.

Social Activity Helps the Theatres—Francis Wilson—Items of Interest.

With two political State conventions, the annual gathering of the State Aerie of the Fraternal Order of Eagles and the conferring of the four degrees upon a class of 192 by the K. of C. of the Northwest, the theatre and drama in Spokane did excellent business the last ten days. This in face of the fact that Spokane sent more than 4,000 men and women to welcome the fleet in Puget Sound.

When Knights were held was presented by Francis Wilson and a capable co. at a one-night engagement at the Spokane Theatre May 20. The business was big. Wilton Lackaye and Elsie Ferguson won instant recognition in The Bondman at three performances, 20-22. Ethelbert Hales scored as the unfortunat Priest. The Widow of the Tower, a New York Symphony Orchestra, 5, John Drew 5, May Robson 5, 10.

Anna Cleveland and Jack Amory scored in the comedy roles in The Misadventures at the Auditorium Theatre the week of 24, when George McQuarrie and Ethel von Walden made the most of their opportunities in the leads. Others in the cast were: Owen Williamson, Robert Siddell, Lew Green, Dan Edson, Byron Lucka, Laura Adams, and Frank McQuarrie. George McQuarrie closed in The Prisoner of Zenda the week ended 5. His best performance was given for him the evening of 5. He has been with the Shirley Stock co. since its organization, ten years ago, and with it established the national record for a continuous run, having played in the local house 165 weeks without missing a performance. Robert Siddell succeeds him as leading man.

Eugene Mockbee's comedy-drama, Where Men Are Games, dealing with life in the Northwest, was presented the first time on any stage at the Nataratorum Park Theatre the week of 26, and was received with favor. Virginia Brissac played the Indian Maiden in a convincing way, and Mr. Mockbee was strong as Jack McNeil, soldier of fortune and cowpuncher. Others in the cast were: William A. Spore, Grant Churchill, J. L. Lawrence, and Estelle Thacker. William Wallace, formerly property man at the Spokane Theatre, has joined the co. under the name of "Jim" Bill. Kathleen of Erin was the play the week ended 6.

The Lewis and Lake Comedy co. opened its third week at the Columbia Theatre in Wanted, A Wife, featuring Marjorie Lake. The vaudeville numbers were contributed by Miller and Black, comedians; Jacqueline's Three Kitties, pipers and singers, and the Columbiadance.

Beggars, a study of old Mexico, with Anna Hamilton and co., was featured at the Washington Theatre the week of 21. Others were: Selma and Gravin, Eckart and Berg, Alexander and Scott, Anna Brigham, and the Washington pictures.

The Morrow and Schellberg co. presented the play-let, Hanny's Millions, at the Pantages Theatre the week of 21 to capacity business. Others were: The Golden Gate Quintet, Hayes and Alpoint, Burns and Burns, May and Lily.

Hallene Elizabeth Hall, identified with local theatricals, will receive \$50,000 and a third of the Kingsbury estate, according to the will of Major B. C. Kingsbury, offered for tribute in the Spokane County Superior Court a few days ago. Minnie M. G. Brown, a Spokane girl, now prima donna with Williams and Walker's co., will spend her vacation in Spokane.

The Novelty Theatre Co., recently incorporated for \$20,000 by Louis Hunt, J. F. Chaney, and John B. Spencer, will sit on the old Theatre Comique and open in six weeks. H. T. Brown and H. T. Doolley, of Spokane, have gone to Albany, N. Y., as delegates to the annual convention of the International Association of Dancing Masters 8-12. They will make efforts to bring the next gathering to Spokane. H. H. Tammen, general manager of the Sello-Floto Circus, playing Spokane 4, 5, announces that the show may be sent to Europe at the close of the season. John Bengel and J. E. Mason have bought a site in Oak Street and will erect an amphitheatre 100 x 100 feet, with a ring, 60 x 120 feet, as a riding club. It will cost \$10,000, and is to be ready in August, when the first horse show will take place. Maude M. Kinsell and W. D. Fleming, of Spokane, were married on the stage of the open air theatre, Nataratorum Park, at the close of the play, Troubles. Rev. R. D. Nichols performed the ceremony, which was witnessed by 3,000 men and women. The couple received a lot of presents, one being a building lot. Norris and Rowe's Circus played to capacity business 25. It seemed to please. Madame Lillian Nordica is coming to Spokane in a short time to visit friends. She will be accompanied by Captain McGhee, of Chicago. They will also visit cities in the Puget Sound country and coast. Lily Courtenay Snow and Ivale Pearl Eddy, of Spokane, won honors at the commencement exercises at the Greeley School of Education and Dramatic Art in Boston. Katherine Edgeway Hogan, who has been visiting at Colfax, Wash., has gone to Boston. Her program includes several weeks at Chautauque. Students of the Academy of the Holy Name presented An Open Secret at the academy May 28. Lynn Smith and Mary Sandstrom had the chief parts in Among the Hills of Old Carolina, presented as the annual play of the dramatic class of the State Normal School at Cheney, Wash., a few days ago. Kathleen Kimball, of Spokane, has been chosen as the leading woman in the class play, Halfback Sandy, to be given by the seniors of the Spokane High School. Madden, a new town west of Spokane, on the Chicago, Milwaukee and St. Paul Railway, has decided there will be no billboards of any kind within its limits. Mrs. Pauline Dunstont Belden, of Spokane, has gone to Pullman in coach the senior class of the Washington State College in The Old-Fool, to be presented June 15. William Wardell, aeronaut at Nataratorum Park, was severely injured in a fall of forty feet from a parachute a few days ago. He will recover.

W. S. McCREA.

JERSEY CITY.

G. A. R. Memorial and an Amateur Show the Last on the List.

The G. A. R. memorial services were held at the Majestic Theatre May 21 to packed house. Kathleen Minihan and amateurs in The Inside 8. The moving picture shows at Keith's and the Dan Ten are drawing good crowds. WALTER C. SMITH.

INDIANAPOLIS.

The Forepaugh Company Closes—Pictures at the Grand—Zaza—Gossip.

The Forepaugh Stock co. closed their season at the Majestic 25. Forepaugh, resident manager of the performances on Wednesday, Thursday, Saturday afternoon and Saturday night. After the close of the performance and a change to street clothes the co. lined up on the stage and each in turn said their farewell to the audience, which, by the way, was written for the occasion by a young girl here, Caroline Hildebrandt, a friend of Lucille Spiny. The orchestra played "Auld Lang Syne" and the audience then filed on the stage, and after a general handshaking and good-bys were said the curtain was run down for the season.

The Grand opened a Summer season 25 with moving pictures. It is operated on the continuous plan, beginning at 1 p.m. and lasting until 10 p.m. George Christel, of the Grand staff, is manager of the show, acting for the George K. Shaw Co., of Chicago. Zaza, with Marie Curtis and Rodney Ranous, the new leading man, pleased good houses at the opening performance of the Holden Stock co. 1-6. In the character of Zaza, Marie Curtis found a difficult role that she handled with credit. Rodney Ranous, who succeeded Cecil Owen, was Dufrene. Little Eleanor Flaig as Toto was popular with the audiences. The other characters were played by John C. King, Hugh Dillman, Edward Vane, Fred Cummings, Frances Bracken, and Margaret Hagen. T. Hayes Hunter, who was stage-manager for the Forepaugh co., is acting in the same capacity with the Holden co. since the closing of the former co. 30. The Lady's Cab, a bright little one-act play written by Mrs. Frank W. Finney of this city, followed Zaza, with the author in the leading role, assisted by Edmund Flaig and Fred Cummings of the Holden co. Mrs. Finney, who is an eloquent and of much ability, radiant in a beautiful gown, was easy and natural as Louisa Hartley, the actress. The Belle of Richmond 8-12.

Gargulo's Band at Fair Bank 1-6 is attracting attention in spite of the weather, which is too cool for out door amusement. On the night of 3 the visiting Elks will be entertained with a programme of popular music arranged by Gargulo.

The city is decorated in purple and gold in honor of the seventh annual State reunion of the B. F. O. Elks 2, 3, and thousands of Elks with their families are guests in the city. Elks from fifty-three Indiana cities attended the opening session of the two-day meeting of their State Reunion Association, held in the local lodge's home on East Maryland Street. The programme for the two days is as follows: Tuesday—Reception of visitors at Elks' Building, on Maryland Street; 11 a.m., opening of the business session of the association in the lodge rooms; 8 p.m., prize session for exemplification of ritualistic work for banner now held by Elks' Lodge; 8 p.m., entertainment for the ladies; trolley ride and a visit to Woodland. Wednesday—Business session at lodge rooms; 9:30 a.m., automobile trip about the city for the ladies; 2 p.m., parade; 7 p.m., band contest; 8:30 p.m., Summer session at Fair Bank.

Manager Lawrence, of the Majestic and family have returned to their home in Cincinnati. George Arrine, leading man of the Forepaugh Stock co., with his wife and young son, left 31 for a four days' visit in Philadelphia, and will then go to his summer home at Port Jefferson, L. I. Lucille Spiny and John Killian left with the Arvines. Miss Spiny will spend the summer with her parents near Boston and Miss Killian will remain in Philadelphia. Genevieve Reynolds will be in New York, and Alsworth Arnold and Frank Sylvester have joined a stock co. at Peck's Island, Me.

Marjory Taylor, who has been playing Mrs. Darling with the Peter Pan co., is with her parents, Dr. and Mrs. J. C. Taylor, at the Chalfant for the summer.

Charles E. Wright, of this city, who gave up the medical profession for the stage, who came on one of the hits in the Chicago Merry Widow co., is with his mother, Mrs. Anna Wright, for a few weeks' visit, after which Mr. Wright will go East to join another Savage production.

Edward E. Daley, formerly press agent for the Grand and Park and now general representative of the Murray and Mack Amusement Co., is here for a few weeks' visit. Mr. Daley is managing the road tour of The Sunny Side of Broadway, and has charge of the business of The Gold Diggers and A Night on Broadway.

KANSAS CITY.

A Revival of the Gillies-Parks—The Shubert Theatre Plans—Items.

The Gillies was the last of the downtown theatres to close for the summer, the stirring melodrama Nobody's Claim being the attraction for two performances May 21, playing to big business. Robyn Adair and Adele Bradford headed a very capable co. in the presentation of the play, winning much applause. The production was appropriately staged.

The new band pavilion at Electric Park was completed 31, and location and his Bands House moved from their temporary shelter to the new shell on that date. The new pavilion is reached by the covered promenade, so that, rain or shine, it will be accessible at all times. The beauty of the playing of the great Band was much enhanced by the transfer to new quarters, so the acoustic properties bring out the shadings of the music to a most decided advantage. A new concession, a sea lion farm, attracted much attention and promises to continue of interest. Other attractions were liberally patronized, as usual.

The Banda Blanca continues at Casino Park, and Conductor Lenge and his musicians are scoring a hit with the lovers of fine band music. A list of special programmes for the week to come promise some exceptional musical treats. A good vaudeville bill in the Wigwam vied with the band for headline honors, being very well received. Abel and Irwin, formerly with Primrose Minstrels, were the top-liners and pleased immensely. Other acts included Burdell and Russell, the Pacifica, Signa Costes, and the Primrose Four. The big skating rink and other concessions came in for the usual attention.

Fairmont had the usual large crowd of pleasure seekers 31, and the big park was never more beautiful than at present. The American Band drew large crowds to the amphitheatre and were well received. Boating, bathing and fishing are proving very popular.

Forest Park also continues to please thousands each week, and offers many and varied amusements. For the week of 31 La Olla, the Spanish acrobat, was the big free attraction, showing to immense audiences. Hulse's Comopolitan Minstrels also came in for a large share of attention and won much favor. A big skating contest drew many entries and is on for the week.

It is announced that the Shubert Theatre will next season return to the field as a combination house, there having been an agreement formed with the Woodward and Burdell Co., who control the Willis Wood Theatre, to take over the first named house to play the Shubert and other attractions. The Shubert Theatre is to be devoted to first-class musical attractions while the dramatic productions will be seen at the Willis Wood Theatre. The Shuberts, however, state that the house has not passed out of their hands and will not, but is simply being turned over to the Woodward co. on a working agreement.

Walter Sanford, formerly manager of the Shubert Theatre here and still connected with the Shubert forces, has returned to Kansas City after an absence of several months. Mr. Sanford will remain in Kansas City, which is his home, for the summer, returning East in the early fall.

A stock co. has been formed to play a Summer season in Leavenworth, Kan., which is to be run on a co-operative basis. The personnel of the co. numbers several members of the Barker Stock, which recently closed here. Frances Nielsen and Ernest Anderson will play the leads, while the support will include Marion Kresky, Mark Wilson, Wallace Beery, William Beery, Ivy Bowman, and Fred Stevens.

The Mandarin, a spectacular comic opera by amateurs, is announced for two performances at the Shubert 4-6. The opera is under the direction of Gaila Thomas.

The Elks' annual minstrel show at the Willis Wood 25, 30 netted handsome returns, as usual, while the performance was of a high class throughout. Jack K. Brea and Clinton Wilson were in charge of the entertainment and deserve much praise for their work. D. KEDDY CAMPBELL.

DETROIT.

An Exceptional Bill at the Temple—The Vaughan Glasser Company—Burlesque.

Alice Lloyd was given one of the most hearty receptions accorded a star at the Temple Theatre 1-7. Her chic manner, dainty movements and pleasing voice were irresistible. Claude and Fanny Usher in a new sketch, Fagan's Decision, were handsomely played, and were entitled to second honors. The comedians, The Danes, Melville and Higgins, Martindale and Sylvester, Knight Brothers and Marion Sawtelle, and Midgley and Carls completed the night provoking bill.

At the Lyceum Theatre May 31-6 The Girl of the Golden West was presented. The Vaughan Glasser co. It gave Fay Courteney one of the best opportunities she has had in this city. Mr. Glasser seemed out of place in the unsympathetic role of Jack Rance. The support afforded was excellent throughout. Next week, before starting after, The Girl of the Golden West.

The Hair to the Shocks and a good deal were the ingredients of the burlesque show at the Avenue Theatre 25-6.

HLYP A. MARGIN.

Margaret Anglin

LOUIS NETHERSOLE, Manager

Inquiries and letters to 625 Knickerbocker Theatre Building.

JESSIE ARNOLD

Leading Woman. Engaged for Summer Stock

Address 310 Broadway, or Agents.

DOLLIE DAVIS

Featured in BUNCO IN ARIZONA

Opening July, 1908.

Direction J. L. VERBONKE AMUSEMENT CO.

MRS. FISKE

Under HARRISON GREY FISKE'S Direction
12 West Fortieth Street, New York

May and Flo Hengler

En tour—care Majestic Theatre Building, Chicago.

IZETTA JEWEL

Under GEORGE L. BAKER'S Direction
Portland, Oregon

ALICE JOHNSON

THE MAN FROM HOME

Chicago Opera House, Chicago, Ill.

BERTHA KALICH

Under Harrison Grey Fiske's Direction
12 West Fortieth Street, New York

ADELAIDE KEIM

METROPOLIS THEATRE—MRS. DANE'S DEFENSE

Permanent address 438 East 136th Street, N. Y.

HENRY LUDLOWE

Direction HAZELTON & NORTH

1120 Knickerbocker Theatre Building

Vera Michelena

Address DRAMATIC MIRROR.

HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City.

FLORENCE REED

Letters care Lee Shubert.

Franklin Ritchie

Title Role in THE CLANSMAN, third Season

Management GEO. H. BRENNAN, 1603 Broadway.

FLORENCE ROBERTS

Address care MIRROR.

EVA TANGUAY

Address all communications to MR. C. F. ZITTEL,
Room 206, 1416 Broadway, N. Y. City. Telephone, 945 Bryant.

SAIDEE WILLIAMS

Address THE MIRROR.

OMAHA.

The German Theatre—Comedy at the Boyd—Change in Management.

The Ackerman and Wengfeld's German Theatre co. appeared at the Burwood 1-3, and while the size of the audience was limited those present were enthusiastic in their praise of the fine work of the co. This is the first German speaking co. we have had in one of our regular theatres for several years. Mrs. Fiske 4-6.

At the Boyd the Woodward Stock co. for week of May 31 is giving a good presentation of the Light-ning Conductor. Business was excellent. For week of 7, The Mummy and the Humming Bird.

Announcement was made last week of the transferring of Carl Reiter, resident manager of the Orpheum, to be general manager of the Pacific Coast theatres in the Orpheum circuit, and of the promotion of William P. Byrne to the place vacated by Mr. Reiter. Mr. Byrne is well and favorably known by all, and the appointment meets with popular favor.

J. R. KINGWALT.

PROVIDENCE.

The Albee Company in Robin Hood—Private John Allen—Notes.

The Albee Comic Opera Stock co. did its best work at Keith's 1-4 in Robin Hood. The good old opera was splendidly given, and the co. was materially strengthened by the addition of Magda Dahl as Maid Marian, Harold Blake as Robin Hood, Phil Brinson as the Sheriff, and Huntington May as Will Scarlett. Good houses. Rehearsal 8-12.

Private John Allen, a play new to this city, was well presented at the Empire 1-6 by the Empire Stock co., with Rodgers Barker and Grace Hopkins in the leading roles. The Toll Gate Inn 8-12.

The Forest Grotto at Rocky Point had its preliminary opening May 28, 31, with these people in the bill: Taylor and Barnes, Hill and Asherman, Ramsdell Sisters, Lacardo and Howard, Jones and Cane, Kimball and Donoran, Low Orth, Madame Faustina, Amy Allyn, and Clair Lewis.

HOWARD C. RIPLEY.

THE VAUDEVILLE MIRROR

THE MIRROR is the Official Organ of
THE VAUDEVILLE COMEDY CLUB

VAUDEVILLE COMEDY CLUB

THE "ASSEMBLY DAY" PLAN PROVES A DISTINCT SUCCESS ON ITS FIRST TRIAL.

Matters Discussed in Advance of the Regular Meeting and Put in Form for Quick Settlement—Encyclopedia Added to Library—Baseball Team in Excellent Shape—James F. Kelly Elected—Secretary Hughes to Take Automobile Trip—Gossip of Members.



GENE HUGHES, Secretary.

The "assembly day," Friday last, was such a success that the club will continue them indefinitely. Matters of great importance were discussed, placed in resolution form and presented at the regular meeting on Sunday last. A detailed statement of these resolutions and the action taken by the club on them will appear in this column in the near future.

Hawthorn and Burt will sail on the New York on Saturday, June 13, for a limited engagement in Europe, including Birmingham, Liverpool, Manchester and Glasgow. The team will return in time to take up their regular Fall bookings.

Frank Coombs, of Coombs and Stone, will summer at Atlantic City, singing at the Steel Pier for several weeks.

John Birch, of the hats, will spend the summer on Long Island.

The House Committee has purchased a 30-volume set of the Encyclopedia Britannica, which has been placed in the library for the use of the members.

The pool table room is always filled these days with vaudevillians who make their fellow members "sit up and take notice" by their manipulation of the "ivory."

Captain Otto had his players out for work several times last week, and again on Monday. He reports an excellent showing, and that the team will soon be in shape to take on some of the big amateur clubs of the city.

Painters have started to work on the front of the clubhouse, and in a few days will have transformed the building into one of the most attractive buildings in that section of the city.

William Robyns is awaiting the finishing touches to his summer home at Bayshore, L. I., before moving in. Mr. and Mrs. Robyns will then be at home to their friends.

James Kelly, of Kelly and Kent, was elected to membership at the last regular meeting. The first reading of Paul Le Croix and the second reading of Sidney Toler occurred.

Members are particularly requested to send their permanent addresses to the secretary.

The "assembly day" (Friday) meeting will be called at 12 o'clock sharp.

Secretary Gene Hughes has made new plans for the summer that will keep him away from the club during the greater part of the hottest term. He has purchased a six-cylinder Ford touring car, and will spend several weeks on a trip that will take him over a good deal of ground. He started from Providence, R. I., on June 6, and will go through the Berkshire Hills and the White Mountains, after seeing which he will return to Boston. From Boston he will go to New London and from there will take his machine by steamboat to Greenport, Sag Harbor, Long Island. Mr. Hughes will spend three weeks visiting the many points of interest on Long Island and may make several trips about New York before devoting himself to preparations for his next season, which begins in September.

Walter Shannon and Beatrice McKensie are booked at the Orpheum in Brooklyn this week, and at the Colonial week of June 22, in Wilford Clarke's new comedy, Stop the Ship, the successful trial performance of which on a recent Sunday at the Alhambra was recorded in THE MIRROR.

Pierre Camille and his partners in the Camille Trio at the close of their present engagements in and around New York will return to Europe to appear there for the first time in eleven years. In 1897 Martin Beck saw these three comedians at the Folies Bergere in Paris where under the name of the Fortuna Brothers they were a sensational comedy success and he booked them for twenty weeks over the Orpheum Circuit. After that they played the Keith Circuit and later joined the Ringling Circus. When they returned to vaudeville, in 1905, they became the Camille Trio, and under that title they have played nearly every vaudeville theatre in America during the past three years. They have become naturalized Americans during their long stay here, and after seven months abroad, during which they play London, Vienna, Budapest, Berlin and Leipzig, they will return for a long tour over the Orpheum Circuit and to remain here permanently.

Carleton Macy and Maud Hall will sail on the Bremen July 18, and will be away until August. Their time will be divided between Paris and London. There is a possibility that they may play A Timely Awakening, their former sketch, for one week to show it to the managers.

Eugene and Willie Howard will sail on the Teutonic to-morrow (Wednesday) to play at the Coliseum in London. After this engagement, limited to four weeks, they return to open on the Orpheum Circuit, August 10, with an entirely new version of The Messenger Boy and The Theatrical.

Julius Tannen will rest for the next three weeks and will then sail for Europe, to open a month's engagement in London, beginning the second week in July.

Eddie Leonard has scored a big hit in Eng-

land, and could remain there indefinitely, if it were not for his contract with Cohan and Harris to open next season with George Evans' Honey Boy Minstrels.

Tom Nawn has three more weeks to play before sailing for England, where he will remain for two months. He has six weeks booked on the other side, and will return in time to resume his American tour in the early Fall.

Clayton Kennedy was taken ill in San Francisco last week, and has been obliged to cancel the rest of his time over the Orpheum Circuit.

Charles E. Evans, who has had a long and extremely successful season in the George Arliss sketch, It's Up to You, William, will soon start on his annual vacation. He has accepted an invitation to visit the home of his friend and fellow player, Charles H. Hopper, near Cleveland, and both comedians will forget the footlights for a while, by attaching worms to hooks and teaching the little wrigglers how to swim. It is barely possible that some foolish fish may gobble the worms, in which case the fish will be promptly taken in custody and put in a basket. Many entertaining rod and reel stories may be looked for when Mr. Evans gets back to New York.

Cal Stewart is sending around to his friends a postal card that gives an inkling of what his new monologue will be like. His billing is "Carl Stewart, the Corner Grocery Story-Teller." He has had a special drop painted, showing a typical country store, with an "opera house" on the second floor. The well, the horse-trough, the rain-barrel, the quaint signs, the hitching post, the soap boxes on which the farmers sit, and all the other timely rural things that appertain to a first-class crossroads store are faithfully reproduced. Mr. Stewart's ability as an impersonator of the simple pure "rube" is well known. He has been before the public for many years, and his quaint personality as well as his talent, has won for him a large following. As good acts in one will be in great demand next season, Mr. Stewart should have no difficulty in booking a full date book.

Several members were chatting at the club the other evening, and comparing notes concerning the ratings they have received at the hands of the Vaudeville Critics' Club of Hartford, Conn. This club is composed of young men who are regular attendants at Pol's. A sheet containing the names of all the performers at the theatre is hung up in the club's headquarters every Monday, and on Tuesday each member turns in to the secretary his opinion of the various acts. The "score" is marked on the sheet, and the players receiving the largest number of favorable marks are elected honorary members of the club. The Hartford youths have had a good deal of fun with the scheme, and the performers have taken a decided interest in it. Several members of the Comedy Club, it is unnecessary to say, hold honorary memberships in this unique organization.

James J. Corbett, while playing in Omaha recently, made up a little scheme with Vesta Victoria, that afforded their friends a lot of amusement. They went on as an amateur team at one of the Omaha theatres, in make-ups that disguised them perfectly. They had to stand a good deal of geying but escaped getting the "hook."

Charles Grapevin's season in vaudeville is to be very short, as he wishes to take a good long rest during the summer, preparatory to the opening of his next season in August, with The Awakening of Mr. Pipp, in which he has been extremely successful. Last season was especially good, and the financial returns from the tour were eminently satisfactory.

George W. Day was entertaining a few friends one evening last week with stories of his Western trip, and during a lull in the conversation pulled from his vest pocket a "poem" he wrote to while away the time on a long journey. It was written after reading some verses called "Myself and Me," attributed to George M. Cohan. Mr. Day's effort is called "Me and Myself," and before he could be stopped recited it in full. For the benefit of the members who were not present it is herewith reproduced:

I've spent so much time with myself
That I am forced to see
That I could find a better man
Than either I or me.

I ask myself this question,
What excuse is there for me?
And try to figure out what use
I may expect to be.

I never really met myself
Until quite recently,
But since then I've despised myself,
And I am "sore" on me.

I talk with me and walk with me,
Though quite unwillingly,
And though I'm tired of myself,
I can't get rid of me.

I cheat me and deceive me,
I'm dishonest as can be,
But every time I stack the cards
Myself is "on" to me.

I struggle hard to "con" myself
About my actual worth,
And "jolly" me by thinking
There are worse men on this earth.

And though I feel the mazes
And I find in them a joke,
I cannot seem to fool myself
As I fool other folk.

I've stood aside and watched myself
In nakedness go by,
And the verdict is: I'm certain
There's no greater rogue than I!

So get together with yourself
And take an honest view,
And you'll be pained to see how much
Myself resembles you!

PLANS OF PHIL AND NETTIE PETERS.

Phil and Nettie Peters will sail on June 13, from New York, on the American line, and will open in London on June 29. They are booked on the Moss and Stoll and Gibbons tours, and their dates include no less than twenty four weeks in London. When they finish their English engagements they will play in France and Germany, and will also play a return engagement in South Africa. From there they go to New Zealand. Their time is fully booked up until 1912, and all of the time is outside of the United States. For this tour they prepared an entirely new act, both doing refined Dutch comedy. Since their return from Europe last year they have played forty-eight weeks of Keith and Proctor, Orpheum, Poli and Bennett time, and are now enjoying a short rest before sailing. Between their engagements in South Africa and New Zealand they will have a three weeks' "lay-off," and will spend the time in leisurely travel and sight-seeing.

NATE LEISIG ARRIVES FROM EUROPE.

Nate Leisig, who now bills himself as the "Royal Conjuror," arrived from Europe a few days ago, after a remarkably successful season in Europe, and will open on the Orpheum Circuit at San Francisco on June 28. While he was in Europe Mr. Leisig appeared repeatedly before members of many royal families, and entertained the King and Queen of England, the King of New Zealand and the Prince and Princess of Wales. The demand for his services at private entertainments took up almost every moment of his leisure time. He was accorded special honors by the Magicians' Club of London, the members of which he succeeded in mystifying with some of his card-tricks.

NEW VAUDEVILLE ACTS.

A BUSY WEEK, DURING WHICH MANY INTERESTING NOVELTIES ARE PRODUCED.

Beatrice Morgan, Melbourne McDowell and Virginia Drew Treacott, Alexia, Ralph C. Herz, Emma Janvier, John P. Wade, Louis Miller, Tom Nawn, Frank, S. James and Bancroft, George S. Melvin, Harvey and De Vera, Dean and Washburn, Cleodora Trio, Howard Hall, Fernanda Eliscu and Hugh J. Ward, and Others.

The following new acts were presented in this and other cities last week:

Critic Writes a Sketch.

Jackson D. Haag, dramatic editor of the Post and Sun of Pittsburgh, Pa., has launched another successful playlet, The Test Supreme, which was given its premier on Monday, June 1 at the Grand, in the author's home city. Manager Harry Davis gave it a suitable setting, and made it the headliner of his lengthy bill. The story is a little episode in Italian life in America and the following characters are introduced:

Giovanni Calucchi, Rosa, his wife, Jim Darnley, an American.

The scene represents the home of the Calucchi on a high hill-side between two settlements. During Giovanni's absence from home at his work, Jim makes the acquaintance of Rosa, who becomes enamored of him, and while in each other's arms Giovanni appears upon the scene unexpectedly and surprises them. He sends his wife into the house; tells Jim of his strong love for her; how he bought her from her parents in Italy, and ends by telling Jim that if she prefers him that he may have her for the same amount of money that he had paid for her. A bargain is made and Rosa is to choose between the men. Jim leaves, and is to await a signal below, at the foot of a precipice, as to her choice. Rosa decides to go with Jim, when Giovanni, becoming highly incensed, is about to cast her over the precipice. At this moment a vespers is heard in a little church on the hill above them, and he halts in his design. Rosa suddenly awakens to the fact that she really loves her husband, and they are reconciled and Jim summarily dismissed. Fernanda Eliscu's work was perfectly done, and was a strong and excellent bit of acting of a somewhat difficult role. Hugh J. Ward appeared as the Italian and Hale Norcross played Darnley.

Popular Actress in Little Tragedy.

That Beatrice Morgan has a very large following in Harlem was amply proven last week, when she headed the bill at Keith and Proctor's 125th Street Theatre. Her admirers turned out in impressive numbers and made her vaudeville debut one of the great events of the week in uptown circles. The vehicle chosen by Miss Morgan is called For Italy and a Knot of Ribbon Blue, by Henry C. Colwell. The scene is laid on the Italian and Austrian frontier during one of Garibaldi's campaigns. The people concerned are Emparo and Feliciano, sisters, who are both in love with one Pietro, a soldier. It is shown that he and Feliciano have been secretly married, and it also appears that he has betrayed Emparo, who, disguised as a boy has followed the fortunes of the army in order to be near her lover. Emparo's terrible predicament is brought home to her with great force when she finds that the man she has trusted is her sister's husband, and in a spirit of revenge she summons the Austrian soldiers with the idea of giving him up as a spy. Love then conquers the revengeful idea, and she announces that she is the spy and tries to escape. She is shot down, and staggers back to die in the house, while a priest, who is a sort of guardian of the two sisters, makes the sign of the cross over her body. The little play is gruesome, but has several strong moments that star opportunity for some effective emotional acting. Robert Lee Hill played the part of the old priest with dignity, and Gertrude Towers was more than acceptable as Feliciano. Mr. Davidson as Pietro and Mr. Faust as an officer played small parts well. Miss Morgan made a very pretty and picturesque appearance in her boy's costume.

A Story of the Stage.

The Advance Agent, by Richard Warner, presented by Maurice Frank, William A. St. James, and Maud Bancroft, at the Bijou last week, scored a most emphatic hit, and brought to light a pleasing story and some good acting. The idea is not strictly original, but is handled well, and has a direct appeal to the audience. An old man is almost vainly endeavoring to frustrate the plan of a girl, whom he has adopted long before, as his daughter, to go upon the stage. He shows her a bracelet her mother has left with him to be given her upon her eighteenth birthday, with the condition that she will never enter the profession, and he is able, by this token, to secure her promise. The mother had been an actress who left her father for another man, and the other man had ultimately cast her off. She had drifted to the little country town and dying, had left her child in the old hotel keeper's care. The girl knows nothing of her mother's history, nor does she know the old man is not her father. At this point, while the girl is alone an advance agent for a burlesque troupe enters to make arrangements for housing his people. After a talk with the girl he finds she is his daughter, and kisses her. The old man comes in, threatens to shoot him, but is won over by the agent as the girl leaves the room. It is agreed that the agent will return within a year to settle down and have the custody of the child, while the old man as a sort of godfather, thereby giving the latter ample time in which to break the news to the girl. All three characters are exceptionally well played, especially that of the agent.

A Pretty Romance.

Howard Hall made his debut in vaudeville at Proctor's Newark Theatre June 1, presenting Betty, a playlet, written by himself. The scene is laid in a portrait painter's studio in New York. The two artists are Bob and Billie. Bob, the elder, receives a letter from his sister, Betty, announcing her intended visit from Vermont. He finds he has but a few moments to meet her train. While Bob is searching for her at the depot, Betty arrives at the studio, meets Billie, who had fancied the much-talked-about Betty to be Bob's fiancée. Billie proceeds to capture her heart, while instructing her in the mysteries of posing and painting. The piece is a pretty little story, well acted, nicely staged, and one of the cleanest playlets offered in vaudeville for many a day. In writing the play, Mr. Hall has featured Betty and Billie making Bob merely a "feeder." Jane Grey was charming in her ingenuous portrayal of the inexperienced, but pliant country girl, Betty. She was not only amusing, but natural in all of her work. The part fits her like a glove. Charles N. Kinsley was excellent as Billie, and made boyish love to Betty in clever fashion. Mr. Hall assumes the role of Bob, the big, protecting brother of Betty, but has very little to do, in fact, it is all Betty and Billie. It was Mr. Hall's intention to put

on a second playlet during the week, but owing to the success of Betty, he decided to continue it during his entire Newark engagement.

A Well-Played Sketch.

Melbourne McDowell and Virginia Drew Treacott were a special feature of the bill at the Brooklyn Orpheum, and on Saturday evening, June 6, presented for the first time here a dramatic sketch called The Final Lesson. A gambler has married a young woman who is the daughter of a gambler and both have promised each other never to gamble again. The husband is being haunted by a man to whom he owes \$1,000, and all stares him in the face if he cannot pay it. He has saved \$500, and has been promised \$500 by a publisher, if a book he has written is accepted. He leaves to see the publisher, and during his absence his wife receives a letter from an old friend containing a tip on a "sure thing" at a near-by race track. She hesitates, but finally sends the \$500 by the messenger. Her husband returns with the publisher's \$500, and she is forced to confess that she has broken her word. An "extra" tells of the failure of the "sure thing" at the track, and things look very black for a few minutes. The messenger boy returns, however, with a note stating that the money had arrived too late, and returning it. A joyful embrace brings a quick curtain on a happy ending. Miss Treacott made a very strong impression with her emotional work as the wife. She has a difficult part and plays it with skill and strength. Mr. McDowell's elocution made even the tritest lines interesting and he scored a marked success. During the rest of their Brooklyn engagement Mr. McDowell and Miss Treacott appeared in a sketch called The Oath, in which both have splendid opportunities for picturesque and stirring work.

Sequel to an Old Sketch.

At the Fifth Avenue Theatre, on Sunday, June 7, Tom Nawn presented his latest offering A Visit to Grandpa. It is a full-stage act with barn set stage right and house left, with an open yard between. The house has an effect whereby the audience is permitted to view the interior of the sitting-room, where most of the action takes place. Nawn, as a picturesque old gray-haired Irishman, arrives seated upon the old family horse "Napoleon" and after a little comedy with a chore-boy, enters the house, bearing a huge turkey, a Christmas present from one of his friends. He speaks of his loneliness and the fact that his daughter, who had run away with Tim O'Brien eight years before, has never been to see him. A note is brought to him at this moment from the daughter saying she is on her way to see him and bringing his grandson, with the further request that he accompany them back home to spend Christmas. They arrive and the reunion scene is replete with comedy and pathos, especially when he learns that the grandson has been named after him. Mr. Nawn has many opportunities for legitimate acting and capably handles every scene with just the right amount of feeling. Charlotte Appel, and a clever little child-artist, in his support, were excellent. The sketch itself is a continuation of A Touch of Nature, and with just a little more playing will be an exceptionally good offering.

A Patriotic Playlet.

The Star-Spangled Banner, a new military act, was produced at the Fifth Avenue, Sunday, June 7th and scored a big success. The cast was composed by Edwin Alexander, Emmett King and Lillian Andrews. The scene is laid in a block house during the Spanish-American war and two American soldiers are arguing as to which shall bear dispatches to the American lines. Both love the same woman (a trained nurse), but the elder of the men has won her hand. In order to help her and his rival, the younger man stacks the cards, which are to decide between them, in such a manner that the choice will fall to him. She notices the trick but does not reveal it to her fiancé until the other man is well on his way with the dispatches. He returns soon shot and with but a few moments to live. The telegraph instrument is conveying a message and suddenly stops. It is imperative that one shall stay by the instrument and the other try again with the dispatches. Through the open door in the rear they watch the fort, which both sides have been fighting for. If the Americans have won the dispatches can be taken safely, if not it means certain death. The first stops and the sound of "The Star-Spangled Banner" together with the raising of the American flag over the fort bring relief and a strong patriotic finish. The acting was good throughout and aside from a little slowness at the opening, and the abruptness of the finish, the act is a good one.

Some Excellent Character Work.

John P. Wade, who headed the bill at Pastor's, in a sketch called Marse Shelby's Chicken Dinner, is one of the very few actors who know how to impersonate the real old negro of the days before the war. In dialect, action, inflection and unctious he is the old-time darkey to the life. The type is fast disappearing and it is a pleasure to compliment Mr. Wade on his faithful characterization. The play is conventional, and deals with a war claim held by Judge Shelby, an old Southern planter, who is living in an attic in Washington. The judge's faithful old servant Montrose, the judge's daughter has run away with a Northern officer, and this embitters the old man's life. During the judge's absence, the old negro prays that she may come back and just as he finishes the prayer the girl enters. She finds out how things are and promises to send over a good dinner. When the judge returns, the old darkey has to tell many lies about the way in which he came by the chicken that is the principal dish. There is some delightful comedy at this point. Later on the girl comes back and the reconciliation between father and daughter is most effectively brought about, while the old darkey sinks to his knees in an ecstasy of joy. Lewis M. Wood and Jane Herbert gave Mr. Wade excellent support.

A Versatile Entertainer.

Ralph C. Herz, immediately after the end of the run of The Soul Kiss hurried off to Newark, N. J., where he started in as a vaudevillian week before last. Last week found him at the G Fifth Avenue Theatre where he made his metropolitan debut as a "two-a-day" entertainer. He offered an act that shows his versatility to great advantage, and included samples of his work in several plays. He began as the Private Secretary in Dolly Dollars, singing "Just Think of all the Money You Could Save." He then changed to the make-up of the "has been" actor in Lola from Berlin, reciting a song that tells of former triumphs. This was splendidly done, and was followed by the recitation of the "Seven Ages" speech from A You Like It. Making another change he appeared as the snappy lawyer in The White Hen, singing "Ver Well, Then," and "That Wasn't All." Mr. Herz cannot be too highly praised for his excellent enunciation, which enables everybody in the house to enjoy his work, instead of having to guess at what he is saying. Others on the same bill would have done well if they had profited by his good example. Several hearty recalls at the end of the act showed that the audience fully appreciated the splendid work of the actor, who afforded them twenty minutes of genuine pleasure.

A Dancer from Europe.

Mlle. Alexia, who has won great popularity in Europe, made her American debut as the headliner of the opening bill at Hammerstein's Roof Garden. She is tall, dark, good looking, and has a superb figure. Her costumes baffle de-

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

The
PUBLIC
Like**FLORENCE BINDLEY**That's
WHAT
Counts

Management Undecided

Summer Home, 5407 Fifteenth Ave., Borough Park, Brooklyn.

MAUDE HALL AND CARLETON MACY

Opened Monday Mat., Orpheum Theatre, Brooklyn, in their New Act,

"MAME'S PROFESSOR"

By FRANCIS LIVINGSTON

AN INSTANTANEOUS HIT.

Sail for London, June 18.

That Sextette of Stylish Steppers

THE

Six American Dancers

The Misses Lovenberg, Pearl Danforth, Pucella & Orben, Chas. Connor

The picturesque, applause-winning act that is in greater demand than any other dancing act of the decade. More engagements offered than can possibly be accepted for over a year ahead. Wm. Hammerstein wanted them for a run at his roof garden, but previous bookings made it possible for them to accept last week only. Altho they played Boston in the Fall and are booked for there early next season, they are also booked there for TWO weeks—June 15th and 22nd. The Wintergarten, Berlin, August, 1909. Booked solid to October, 1909.

ACT ORIGINATED and STAGED by CHARLES LOVENBERG, who has in preparation for next season LA PETITE REVUE and other novelties.

GUS PIXLEY

Featured with

LASKY'S EIGHT HOBOES

The Ventriloquist with a production.

ED. F. REYNARD

Member V. C. C.

Time all filled. Keith and Proctor Circuit.

AL LAWRENCE

"Vaudeville's Popular Mimetic"

(Returns to Vaudeville June 8—Indefinite)

Address all communications to KENT, OHIO.

WILLIAM DEHLMAN AND CO.

Presenting Jean Barrymore's Military Playlet.

"THE LIEUTENANT AND THE GIRL"

IN VAUDEVILLE.

Address Mirror.

BERTHA MORRELL

IN VAUDEVILLE

W. H. Murphy AND Blanche Nichols

"The act I think I like better than anything else in vaudeville."

—ALAN DALE in *The American*, Oct. 9.A Positive Sensation! A Genuine Novelty!
Managers, Press and Public Pronounce**UNA CLAYTON**

In Her "New One Act Comedy,"

"HIS LOCAL COLOR"

A Tremendous Success!!

Direction M. S. BENTHAM.

**Nan Engleton**

VAUDEVILLE

New Act in Preparation for Next Season.

"THE MAN'S THE THING"

BY CECIL DE MILLE

Keith-Proctor Circuit

Carlyle Moore

PRACTICAL Knowledge and SQUARE Dealing Spell SUCCESS!

We Book Theatres, Parks, Fairs, Rinks, Circuses, Aldermen, Horse Shows. Treat All Alike. Control 500 Acts.

OUR EFFICIENT SERVICE INSURES SUCCESS OF YOUR ENTERPRISE. ASK ANYBODY

NEW DEPARTMENT Theatres, Parks, Fairs, Rinks, Circuses, Aldermen, Horse Shows. Treat All Alike. Control 500 Acts.

W. S. Cleveland's Prudential THEATRICAL Exchange

Suites 525-526-527 Knickerbocker Theatre Building. 1092 Broadway, New York

JAMES. J. MORTON

Actor on the Stage Platform

Member V. C. C.

MISS JOSIE AINSLEY

A Singer of good songs—and sometimes working at it

WILL M.

(Member V. C. C.)

BLANCHE

CRESSY AND DAYNE

COAST DEFENDERS YET

This week at Los Angeles—Clarence Drown, President, Orpheum Theatre.

Sager MIDGELY and CARLISLE Gertie

IN VAUDEVILLE

June 8—Buffalo, N. Y.

June 15—Travel.

MR. and
MRS.**GENE HUGHES**

Permanent address, 147 W. 45th St., N. Y.

Member V. C. C.

TOM WATERS

Featured as "NOTT" the Tallor, in "COMING THRO' THE RYE"

Management Rork Co.

ETHEL MAY

"THE MYSTERY GIRL"

"I'd rather play Ethel May than Anna Eva Fay any day."

Col. John D. Hopkins

A very interesting show, headed by Ethel May, who astounded everybody by reading news with which she answered questions written by many persons.

Week June 8—Lacrosse Theatre, Lacrosse, Wis. JACK ALLEN, Manager.

The Act that Gladdens the Hearts of Vaudeville Patrons

4--FELIX AND BARRY--4

George Felix, Lydia Barry, Emily Barry and Clara Barry.

Member V. C. C.

One Felix and three Barrys will beat any two pair.

JACK IN THE BOX

CANDY KID

BAILEY and AUSTIN

Principal Comedians, TOP O' TH' WORLD CO.

Members V. C. C.

Management J. M. ALLISON.

JOE, BUSTER and
MYRA, JINGLES.
LOUISE**KEATON**

AT LIBERTY FOR IMMEDIATE TIME, Also Next Season

Louise so much better she can say "daddy." Guess that's bad, eh?

Address JOE KEATON, the man with a Wife, Table, two Sons and one Little Shirt Waist.

Member V. C. C.

Vaudeville Comedy Club, 147 W. 45th St., New York

Mayme Remington & Co.

The best Act of its kind in Vaudeville.

ONLY ORIGINAL IDEAS AND EVERY NOVELTY POSSIBLE.

Booked Solid.

Per. add. Hotel Gerard, N. Y.

scription, and are encircled with spirals of every hue, with reds and purples predominating. She makes a gorgeous appearance, and has dancing around a good deal of enthusiasm. She appeared in a pantomime called *The She Devil* and the *Devil*, M. Orpheo appearing as the demon, and doing a good share of the work. There is a story of some kind told in gesture, and it winds up with the death of the dancer, who has presumably led a wild sort of life, judging the way in which the demon pursues her to the bitter end. Many different dances are introduced by Mlle. Alexia, in which she shows wonderful agility and strength. She is a clever acrobat and contortionist, and goes through a series of wonderful twistings that are at times positively bewildering. The act is carefully and elaborately staged with a special setting that harmonizes with the gowns worn by the artist.

A Rural Comedy Sketch.

Louis Miller and company presented a new rural sketch entitled *Uncle Josh's Dream*, at the Bijou last week, and although working under serious difficulties, made a pleasing success. It is the old story of the aged farmer who does not wish his only daughter to marry and leave him alone in his old age. The girl ultimately plans to elope with her lover, but the plan is frustrated by the father and the young man is ordered from the house. Later the old man falls asleep and his dreams are pictured by a transparency effect through the rear wall of the room. The pictures are cleverly handled, the posing of each character being exceptionally well done, but the story they tell is rather vague and does not bear directly on the finish. He awakens with a cry of anguish, because of the reality of his dream, his daughter runs to him and her comforting caresses evidently reassure and calm him, as the curtain falls. The two young people and the farm hand are clever in Mr. Miller's support and his personal efforts were all that could be desired.

Clever Eccentric Comedienne.

Emma Janvier made her New York vaudeville debut at the Fifth Avenue, and was accorded a flattering reception. She opened with a sort of "old maid" monologue, consisting of a series of nonsensical remarks strung together for laughing purposes, and winding up with a song called "That's Nothing to Me." A quick change brought her back as a flashily-dressed chorus girl. She sat on a trunk and recited Jack Hazard's "Ain't It Awful, Mabel?" and finished off with a short song. Her efforts pleased Miss Janvier's friends greatly.

Some Excellent Dancing.

Bert Harvey and Mlle. De Vora were newcomers at Pastor's offering an act that includes talk, songs and dances. The act runs smoothly, and depends for the decided success achieved upon the smart dancing of the pair. Mlle. De Vora makes a very fascinating picture in her "Folly" dress at the finish, and the energetic dance with which the turn closes brought them several genuine curtain calls.

A Singing Duo.

The Misses Dean and Washburn appeared at Pastor's in a straight singing act that met with some favor. One of the young women is stout and dark and her partner is slim and fair. They open with a duet, take turns in singing solos and close with another duet. The act is neat, refined and rather pleasing.

A Trio of Funmakers.

In the Pastor programme were two men and a woman billed as the *Cleodora Trio*, in a skit called *A Night in a Sanitarium*, which is called a playlet in the programme, but is in reality a farce. Some humor is extracted from the main idea, and the skit served to pass the time for the early patrons.

A Scotch Comedian.

George S. Melvin, a Scotch comedian and dancer, made his first appearance in America at the Colonial, being fourth on the bill. He sings two songs, with plenty of accent, and winds up with a Scotch reel. For a short encore in one he repeats the dance. He also uses a little patter, but depends principally upon his dancing.

A New Vocalist.

June Rosemore, who has been identified with several musical comedies, made her vaudeville debut at the Fifth Avenue on Sunday, June 7. She sang "I Want a Gibson Man," and "And He Blames My Dreamy Eyes," and "Put Me Amongst the Girls" in a very pleasing way.

PASTOR'S.

Excellent Bill Provided by Mr. Pastor for the Final Week of the Season.

Last week marked the close of the regular season at Pastor's, and for the rest of the summer, moving pictures will be the attraction. The bill was headed by John P. Wade and company, in a sketch, a review of which will be found elsewhere. The special feature of the week was the act of Charles Whalen and Carrie West, who exchanged repartee in a highly pleasing way. Keegan and Mack repeated the act they made here a few weeks ago, with an act in which they do some excellent character work. Mr. Mack gives good impersonations of an Italian and a cowboy, and Miss Keegan does a coster song very nicely. The Mullin Sisters play on wind instruments with skill and wear elaborate costumes. Edward Smith and Lillian Walton appeared to advantage in a singing sketch, in which Miss Walton does most of the work, her rich contralto being heard in some fine selections. The Weston Sisters scored with their boxing match as well as with their songs. Reddy and Hadley have a talking little turn in which Mr. Reddy impersonates an automaton cleverly. Sinclair and Covert, the Silbors, Moss Fowler and the pictures were other numbers. The acts of Dean and Washburn, Harvey and Devora and the Cleodora Trio are reviewed in another column.

LION ESCAPES INTO CROWD.

There was a good deal of excitement in Greenwich, Conn., on Wednesday afternoon last, when "Nero," a lion belonging to the Washburn Circus, escaped from his cage in the menagerie tent, and frightened a large crowd. The animal, which is said to have killed three men, was in an ugly mood when the keeper entered his cage, and went through his performance sulkily. As the trainer prepared to leave the cage, he stirred the beast up with a stick and fired a blank cartridge at him, to make the finish of the act more spectacular. He then jumped through the door of the cage, which was supposed to be fastened immediately by an attendant. The latter failed to do his duty, and when the lion sprang after the keeper, he found the door open and landed on the ground. The people fled under the edges of the tent in the greatest confusion, and most of them ran into the nearest houses. Canvasmen held down the tent, and the manager gave orders to kill or capture the lion, offering a prize of \$100 for his capture. Several circus men crawled into the tent, and while a few of them cornered the lion, others took the wheels from a cage, and coaxed the beast back into captivity with bits of raw meat. In the meantime one of the men had lassoed him, and this made the task of getting him into the cage easier. When it was announced that he was safely confined, the patrons ventured from their hiding places, and enjoyed the circus performance. A number of well-known New York society people who have country homes in Greenwich were badly scared by the occurrence, which happily resulted in no accidents.

ERNEST HOGAN VERY ILL.

Ernest Hogan, the "bleached American," who was forced to retire several months ago and go to a sanitarium, is reported to be in a very serious condition. A movement is on foot among his friends to arrange a benefit for him.

THE KEITH AND PROCTOR THEATRES.

Beatrice Morgan, Ralph C. Herz, Mason-Keebler Company, Tom Nawn and Others Score.

Fifth Avenue.

Ralph C. Herz in a monologue, and Emma Janvier in some characterizations were newcomers here last week, and reviews of their performances will be found elsewhere. Cole and Johnson, assisted by six girls, appeared in *After the Battle*, and scored a solid hit. They have a new song called "Sugar Babe" that is bound to become extremely popular. Tom Nawn, supported by Mrs. Nawn and Charlotte Appelle, offered *Pat and the Gentle*, in which Mr. Nawn is seen at his best. The sketch is as full of laughs as ever, and is made more attractive by the use of a new set of scenery. Homer H. Mason, and Marguerite Keeler, assisted by Frank Larien, presented *A Hero*, and won a large share of the honors. Mr. Mason's delineation of the rough and ready sport is a splendid bit of work, and of Miss Keeler's beauty and cleverness there can be no question. For this engagement she appeared in a new gown that makes her more stunning than ever. Julian Hittige returned to town, and once again charmed with his impersonations of girls. For his Gibson Girl number he has a new dress that made the women in the house reach for their opera glasses in a hurry, so as to take in its details completely. The *Impress*, in their great swimming act, sprang a surprise by introducing the two pretty daughters of James Finney, Gladys and Maud, who duplicated all of the feats of their elders, even to the picking up with the mouth of fifty-eight coins, and the trick of pretending to sleep under water. The girls make a very attractive appearance, and could easily do a first-class act by themselves. Goldsmith and Hoppe, the comedy musicians and excellent motion pictures completed a fine bill that drew large audiences.

125th Street.

Beatrice Morgan, formerly leading woman of the Keith and Proctor stock company, drew legions of her admirers to this house last week. A review of her performance will be found in another column. A great deal of interest was aroused by Ona, the *Hindoo Mystery*, which is now in smoother running order than ever. Charles F. Semon joked smartly and played cleverly, winning laughs by the score. One of the genuine hits of the week was the act of Charles and Fannie Van, whose skit, *A Case of Emergency*, is a gem. Mr. Van is a very clever eccentric comedian, and his partner is fully equal to the demands made upon her. The *Four Flood Brothers* caused unlimited merriment with their newly arranged acrobatic comedy specialty, which is now twice as funny as it was before. The *Placerville Stage* was presented by Charles Clary, Alfred Krane, Harry Redding and Stella Archer, and Madge Fox, with her songs and dances; Carroll and Baker, Hebrew comedians, and the pictures rounded out an excellent bill.

HAMMERSTEIN'S ROOF GARDEN.

Season Opens Most Successfully With a Varied and Attractive Bill.

The roof garden season was ushered in at this resort most auspiciously last week, and if the crowds continue to come along in the same way all summer, Mr. Hammerstein can face his grand opera season with the utmost equanimity. The main attraction was the American debut of Mlle. Alexia, a description of whose performance will be found elsewhere. One of the best liked numbers was that of Horace Goldin, the lighting illusionist, who does seven tricks while the average magician is preparing for one. He was ably assisted by pretty Jeanne Fransillon, who never looked more charming. The *Five Musical Avolos* drew the attention even of passersby in the street, with their strenuous xylophoning. Missell Brothers and Mack won hearty laughs with their pantomimic nonsense, and the *Three Jockarries* did some remarkable stunts in the acrobatic line. Felix and Cairo, those irrepressible youngsters, introduced some new impersonations that brought down the roof. A substantial success was scored by the *Six American Dancers*, headed by the clever Lovenberg Sisters. Their patriotic finale brought enthusiastic applause, and they were recalled repeatedly. This act is eminently suited for this resort and could easily remain all summer, if engagements permitted. Goodman's dogs and cats were well received, and the antics of the *Camille Trio* kept the crowd in great humor. The Brittons danced with great energy, Paul Le Croix juggled smartly and amusingly, and the motion pictures were above the average. The farm, which occupies the portion of the roof that covers the top of the Balcon Theatre, is more attractive this year than ever before. The principal feature is a real, live cow, that is milked by a genuine milkmaid during the intermission, the milk being passed around to those who like it fresh and warm. The milking of a cow is evidently a decided novelty to the majority of the patrons. As has been the custom for the past few seasons, daily matinees are given in the Victoria Theatre, and the attendance throughout the week was quite satisfactory.

ALHAMBRA.

Eva Tanguay Bids Farewell to Harlem and Gets a Series of Ovals.

Harlem had its "farewell week" in Eva Tanguay's final cyclonic round of the houses before leaving for Europe, and her friends and admirers wished her good luck in the heartiest possible way. Her long season of hard work has not diminished her stock of ginger, and she electrified even the soberest Harlemites into a state of ecstasy. Charles Mack and company scored a decided success in the pretty sketch, *Come Back to Erin*, written and staged by Mr. Mack himself. The scene is laid on the shores of the Lakes of Killarney, and an attractive setting adds to the effectiveness of the sketch. Mr. Mack is the same jolly, good-natured young fellow that he has been for several seasons, and his guips and jokes hit the bull's eye of popular favor. In his support is Mrs. Charles Peters, whose talent as a delineator of the genuine, old-fashioned Irishwoman is not to be gainsaid. Others who do good work are W. P. Kitts as the old man, Anna Fraser and Ella Bastedo as a pair of colleens, and Robert Kelly as a jaunty car driver. Maddox and Melvin scored with their comedy conversation and Willa Holt Wakefield pleased with her refined song-readings. The *Planophiends*, and May Tuilly and company, in *Stop, Look and Listen* made their usual hits, and *Wormwood's* animals, Liddle Cliff, the Kompe and the pictures helped to make the time fly pleasantly.

SONG CONTEST DECIDED.

S. R. Henry and William Cahill are the lucky winners of the prize offered by Frederick Thompson for the best song submitted, dealing with the attractiveness of Luna Park. The winning ditty is called "Take a Trip Down to Luna With Me," and was selected out of a batch of 128 songs received. Its nearest competitors were "Luna Park by the Sea," by Frederic Chapin, and "Waltz With Me, Luna, at Luna," by William J. O'Gorman. The five bands at Luna Park will play the new song morning, noon and night, and will do their utmost to push it into popularity.

RECEIVER FOR CLEVELAND HIPPODROME.

The Citizens' Savings and Trust Company is now in control of the Cleveland Hippodrome, the property having gone through receivership proceedings. The lessees of the theatre portion of the building are not affected, as they form a separate corporation, and claim that the house made a profit of \$50,000 during the past season. It is probable that when matters are adjusted the big building will be completed.

MUSIC PUBLISHERS.

A Beautiful March Ballad

DIXIE AND THE GIRL I LOVE

By TERRY SHERMAN

Slides for it, too

PUBLISHED BY

LEO FEIST

134 W. 37th Street, New York

COLONIAL.

Williams and Walker, Maude Hall and Carleton Macy, and Others.

Williams and Walker returned to vaudeville once more for a brief engagement and it is needless to say, made an emphatic hit with their original songs and dialogue. Walker's "Bon Bon Buddie" is ditty that fits him to perfection and Williams' rendition of the song about the right church and the wrong pew is another gem, imitatively rendered. Maude Hall and Carleton Macy, assisted by Jessie Dodd, were extremely successful in *The Maggie* and the Jay, Edward Weitzel's splendidly written comedietta. The *Four Fords* put on a new and improved arrangement of their dancing specialty. Their new costumes are stunning and the two drops, one showing Broadway at Forty-second Street, for the boys, and the other a pretty river scene, for the girls, are excellently painted. The dancing is, as it always has been, superb. Viola Gillette and George McFarland sang solos and duets skillfully. The *Four Huntings in Fun* in a Fool-House were given a hearty welcome after a long absence. The act has been improved in every way, the dialogue and business having been brightened up and the costumes renewed. Though she was on early, Ray Cox won a big measure of success with her act, which is quite out of the ordinary run. The *Seven Yullians* are marvelous acrobats and know every trick of their trade. Mr. and Mrs. Stuart Darrow opened the bill pleasantly and the pictures closed it admirably. The tour of George S. Melvin, who made his American debut, is reviewed elsewhere.

CONEY ISLAND CIRCUS IN TROUBLE.

The Coney Island Hippodrome and Circus, which opened under the biggest tent in the world, at the West end of Coney Island, on Decoration Day, closed on Tuesday last. The opening day was so stormy that receipts for the two performances amounted to only \$171.75. Sunday was a beautiful day, and though 400,000 people visited the island, only \$400 was taken in at the gate. At the Monday matinee the total was \$11, and then came the end. Albert Bode, president of the Bode Wagon Company, of Cincinnati, which supplied the tent, said that he had been paid only about one half of the \$20,000 called for in his contract. The officers of the Hippodrome company are Samuel F. Friede, president; Edward A. Langen, vice president; C. H. Woelner, secretary; John A. J. Madson, treasurer; Albert Bode, general manager. The executive staff consisted of Dave Dedrick, assistant manager, Frank Dupres, press agent, and Al Davis, assistant. Mr. Friede is the promoter of the Friede Globe Tower Company, organized to build the great round tower adjoining Steeplechase Park, which has not yet arisen above the foundations. There were 325 men and women employed in the circus enterprise, including ninety Ogawalla Indians, for whose safe return to South Dakota, Mr. Bode has a \$5,000 bond with the Government. The performers and others who were not Indians, were not so well off, and found themselves stranded on a genuine sandy beach. It is said that daily receipts of at least \$2,000 would have been necessary to run the circus at a profit.

A meeting of the men interested was held on Wednesday, and it was decided to continue the enterprise, under the direction of a new company headed by Mr. Bode, David Dedrick and James Morris. Since the sudden closing Mr. Bode has provided for the wants of the people connected with the circus, and will continue to do so, until the affair is started again on a firmer basis. It is proposed to establish a popular scale of prices and to advertise the circus extensively. This will be necessary, as the tent is pitched at a point visited by comparatively few people. The latest announcement is to the effect that the circus will reopen on June 15, under the direct supervision of Mr. Bode.

MEETING OF MANAGERS.

The first convention of managers of the vaudeville theatres controlled by the Pennsylvania Amusement Company was held at the Family Theatre, Lancaster, Pa., on June 2. Many important matters were discussed by the managers. Among those present were Harry C. Nutting and Gosn Wonders, Lebanon; E. H. Suerkin, Erie; Gus Sun, Springfield, O.; F. M. Lansdale, Wilkes-Barre; R. E. Pents, York; James F. Lee, Uniontown; O. H. Murray, Dayton, O.; I. Rosenbloom, Reading; David Shermer, Bradock; S. McKain, East Pittsburgh; H. W. Rogers, Wheeling, W. Va.; A. W. Blair, Washington; A. R. Mooney, New Castle; G. W. Middleton, Elmira; W. D. Nields, Shamokin; Henry Scott, Pittston, and Harry Boylston, Hagerstown.

STRANDED IN PROVIDENCE.

The Fall of Babylon, a spectacle playing at Vanity Fair Park, Providence, closed on June 6, much to the surprise and chagrin of the 200 people employed. The Vanity Fair Company on June 6, furnished transportation to New York to sixty-five members of the company. The rest of the people refused to accept transportation, claiming that the park management should pay their salaries. The latter claimed that the performers were hired by Robert Walters, of New York, with whom the park had a contract to furnish the programme.

WEBER'S MAY BE REBUILT.

Plans are said to be under consideration for the practical rebuilding of Weber's Theatre during the summer, so that the house will present an entirely new appearance when *Paid in Full* is transferred there in the Fall. The contemplated plans call for the increase of the seating capacity from 800 to 1,400, and the deepening of the stage to the extent of six feet.

MUSIC PUBLISHERS.

The Best Coon Song on the Market

"Kiss Me Right"

By ALF BRYAN & HARRY WELLMON

Hear and You Will Surely Use It

Note Our New Address

FRANCIS, DAY & HUNTER

NOW AT

1364 BROADWAY

NEW YORK

AL. G. FIELD CLOSES SEASON.

The Al. G. Field Greater Minstrels sang their last lay of the season on May 30. After forty-four weeks of constant travel and work, they will rest only a few weeks, when they will again be in the limelight. The season had no perceptible effect on the receipts, in fact the first falling-off in business to any extent was in March. After the middle of April business was good only in spots; in fact, in all of the manufacturing and railroad centres the business was very much below normal. In all the sections where agricultural interests predominate business was good. The season on the whole was more than satisfactory to Mr. Field.

The last night was one long to be remembered. As the last curtain fell many of the audience joined in singing "Home Sweet Home." "Doc" Quigley had requested all to remain after the curtain fell, and as soon as everybody had washed up all hands sat down to a bountiful repast ordered by Mr. Field.

A rule was established at the beginning of the season, that any member of the company carelessly or unnecessarily littering the dressing rooms was fined twenty-five cents for each offence, the fines to be given to the stage hands of the house, thus encouraging the local theatre employees to keep their houses cleaner. A committee of three was appointed at the beginning of the season to look over the various theatres with the object of giving proper credit to those who kept their theatres clean. Their unanimous finding was that the Crescent Theatre, New Orleans, and the Grand Opera House, Kansas City, were the cleanest and best kept of any of the company appeared in, with the Tabor Grand, Denver, a close second.

A committee consisting of Billy Clark, E. H. Brill and George T. Martin, drafted the following resolutions, which were passed unanimously.

"Be it resolved that we as a body hereby extend a vote of thanks to our worthy proprietor, Al. G. Field, and his no less appreciated manager, Doc Quigley, not only for the just and impartial manner in which they have treated us the past season, but for the fair and straightforward manner in which they have dealt with us in all matters.

"Resolved, that we fully appreciate the fact that notwithstanding that it was the most disastrous theatrical season, generally speaking, this country has ever experienced, yet no salaries were reduced, no people discharged and the season was lengthened one month. For all this we feel more than grateful, and extend our sincere thanks, commending Mr. Field as one of the employers of artists who appreciates their worth and caters to their comforts.

"Resolved, that a copy of these resolutions be sent to both Al. G. Field and Doc Quigley by the committee."

SUCCESSFUL DANCERS.

The *Six American Dancers* (Estelle and Adele Lovenberg and Pearl Danforth, and Lucille and Orben, and Chas. Connor) continue to be the most sought after dancing act in the vaudeville field, the big managers making them more offers than they can possibly accept for over a year to come. This "sextette of stylish steppers," as Carl Lothrop of Keith's Theatre, Boston, so aptly called them, made their initial appearance last Fall, having been originated and staged by Charles Lovenberg, manager of Keith's Theatre, Providence, who has in preparation for next season *La Petite Revue* and other novelties. They first appeared in Boston, where they were solid for a year from next October. The past week they were at Hammerstein's Roof Garden, and William Hammerstein liked them so well that he tried to engage them for a run of several weeks, but previous bookings prevented. Although they were in Boston last Fall, and are booked there early next season, they are also booked for the weeks of June 15 and 22 there, which shows what Mr. Lothrop thinks of them. Montgomery Moses said to their manager, "don't fail to let me have them for a week next season, any week, and any price." In August, 1909, they go to the Wintergarten, Berlin, for an extended engagement, and everyone predicts a tremendous hit for them in Europe.

NEW FIRM OF SKETCHWRITERS.

Jack Burnett, the sketch writer of Chicago, who claims a record of 126 sketches, without one failure, and Searl Allen, of Searl and Violet Allen, who also has an enviable record as a producer of good vaudeville material, have formed a partnership, and will combine their talents for the supplying of performers with acts of all kinds. On June 15, they will open offices in the vicinity of Broadway and Fortieth Street, this city, where they will be ready to talk over matters with clients. Mr. Burnett will close his Chicago office and come to New York, and Mr. Allen has made arrangements to retire from the stage to devote all of his time to the new enterprise.

CLIVETTE WRITES A POEM.

Clivette, "the Man in Black," has written and published a poem that occupies ten pages of a very neatly printed booklet. It is called "The Red Rag," and deals with everything that Clivette thinks is a menace to the peace and prosperity of the United States, from emigrants to millionaires. Politicians, office-holders, murderers, divorcees and others are handled without gloves, in lines that fairly bristle with sharp-pointed shafts of sarcasm.

BOND REPLACES JEPSON.

Frederick Bond and company will open at the Orpheum, San Francisco, in Handkerchief No. 15, on June 21, to fill the date mapped out for the late Eugene Jepson. Mr. Bond's Orpheum tour was to have begun a month later, but he agreed to cut short his vacation to accommodate the Orpheum management.

6-11. Kelly, Sam and Ida—Loric, Houston, Tex., 8-13.
Gardner, Happy Jack—Orph., Oakland, Cal., June
1-13. Orph., Los Angeles, Cal., 12-27.
Kelly, Spencer, and Frederick Rose—Grand, Pitts-
burgh, 8-13.

New Line of Musical and Dramatic Stock Lithographs

Henry, Harry—Coliseum, Seattle, Wash., 8-13.
 Fiquenza, The Shen's, Buffalo, N. Y., 8-13.
 Placerville Stage-K, and P. 6th Ave. N. Y., 8-13.
 Potter and Harris-Bijou, Duluth, Minn., 9-13.
 Powell, Tom—Manhattan, St. Louis, Mo., 8-13.
 Priddy, Anita—Ontario Ferry, Louisville, Ky., 8-13.
 Pucka, Two—Forest Park, St. Louis, 8-13.
 Quaker City—Four-Temple, Detroit, Mich., 8-13.
 Oakes and Nickerson—Fanny, Wilmington, Pa., 8-13.
 Ke and Benedetti—Luna Park, Buffalo, 8-13.
 Rainbow Sisters—Princess, Cleveland, 8-13.
 Wheeling Park, Wheeling, W. Va., 15-20.
 Ramsey Sisters—Bijou, Flint, Mich., 8-13.
 Reardon and Reardon—The London, Eng., 8-13.
 Palace, Bradford, Eng., 15-20. Kresotowsky, St. Petersburg, Russia, 20-Aug 8.
 Rawls and Von Kaufman—Lakeside Park, Joplin, Mo., 8-13.
 Raymond and Caverly—Temple, Detroit, Mich., 8-13.
 Raymond and Harper—Coney Island, Cinti., 8-13.
 Raymond, Ruby, and Boys—Proctor's, Newark, N. J., 8-13.
 Reed and Earl—O. H. Decatur, Ill., 8-13.
 Reel, Harry—Family, Pittsburgh, 8-13.
 Reilly, Johnnie—Bijou, La Crosse, Wis., 8-13.
 Remington, Mamie—K, and P. 5th Ave. N. Y., 8-13.
 Proctor's, Newark, N. J., 8-13.
 Reno and Family—White City, Dayton, O., 15-20.
 Reno and Smith—Luna Park, Wash., 8-13.
 Bennett and La Rue—Henderson's, Coney Island, N. Y., 8-13.
 Reno, Four—Spring Brook Casino, So. Bend, Ind., 8-13.
 Rice and Elmer—Nipmuck Lake Park, Uxbridge, Mass., 8-13.
 Rice, John C., and Belle Cohen—K and P. 125th St., New York, 8-13.
 Richards, Chris—K and P. N. Y., 8-13. K and P. 125th St., N. Y., 15-20.
 Rich Duo—White's, Green Bay, Wis., 8-13.
 Riky Arthur—The Alamo, Shawnee, Okla., 8-13.
 Rindler, The Keith's, Phila., 8-13.
 Rippl, Jack—Aldrome, Shreveport, La., 8-13.
 Ritter, Max, and Grace Foster—Lyric, Liverpool, Eng., 8-13. Putney, London, Eng., 22-27.
 Rother, The, London, Eng., 29-July 4. Metropolitan, London, Eng., 8-13.
 Roastline and Stevens—Maj., Chgo., Ill., 8-13.
 Ingersoll Park, Des Moines, Ia., 15-20.
 Roberts, Pearl Elaine—Aldrome, Shawnee, Okla., 8-13.
 Roberts, Edna—O., 15-20.
 Roberts, Sigma—Dreadnaught, Traverse City, Mich., June 8-13. Loric, Grand Rapids, Mich., 15-20.
 Rock, Wm., and Maude Fulton—Alhambra, N. Y., 8-13.
 Roeder, Six English—Orph., Los Angeles, Cal., 1-13.
 Rockway and Conway—Orph., San Fran., 1-13.
 Roething, Henry—Maj., Chgo., 8-13.
 Rogers and Mackintosh—Lakeside Park, Dayton, O., 8-13.
 Olenafsky Park, Olenafsky, O., 15-20.
 Bolton, Colonel Septima—Washington, Spokane, Wash., 15-20.
 Rolfe in the Old Seville—Ramona Park, Grand Rapids, Mich., 8-13. Maj., Chgo., Ill., 15-20.
 Rolfe's Six Little—O., 15-20.
 Rolfe, Edna—8-13. The Buffalo, N. Y., 15-20.
 Rolfe's Ten Dark Nights—Washington, Spokane, Wash., 8-13. Star, Seattle, Wash., 15-20.
 Romanel, Julia—Grand, Cinti., 8-13.
 Romanoff, The Fairview, Chgo., O., 8-13.
 Roma, Rose—Grand, Pittsburgh, 8-13.
 Rumer, Edward—Lubin's, Balto., 8-13.
 Salerno—Orph., Los Angeles, Cal., 8-20.
 Sims and Howlett—Proctor's, Newark, N. J., 8-13.
 Sandvina, The—O., 15-20.
 Sandvina and Darrington—Oakford Park, Greensburg, Pa., 8-13. Traction Park, Millville, N. J., 15-20.
 Santano and Marlow—Bijou, Bellevue, O., 8-13. Maj., Defiance, O., 15-20.
 Schreyer—Olympic Park, Newark, N. J., 8-13.
 Schuch, Florence—Paragon, London, Eng., 8-13. Palace, Southampton, Eng., 15-20.
 Schmitt and Lewis—Crystal, Milwaukee, 8-13.
 Scott and Wilson—Olympic, Chgo., 8-13.
 Seaton, Gladys—O., Allentown, Pa., 8-13.
 Young's, Atlantic City, 8-13.
 Seibini and Grovini—Star, Seattle, Wash., 8-13.
 Seimon, Chas. F., K and P. 5th Ave. N. Y., 8-13.
 Seymour, O. G.—Coliseum, Danville, Ill., 8-13.
 Shilly Trio and the—O., 15-20.
 Shierlock and Berry—Fairland, Passaic, N. J., 8-13.
 St. Elmo Lee—Lubin's, Balto., 8-13.
 Shirkley, The—Scenic Temple, Prov., 8-13.
 Shungwa's, Grand, Pittsburgh, 8-13.
 Simon and Garretts—O., Wash., 8-13.
 Smith and Kemmer—Colonial, N. Y., 8-13.
 Smith, Aerial—Luna, Pittsburgh, 8-13.
 Snyder, Ella, and Boys—K, and P. 125th St., N. Y., 8-13.
SOMERS, GEO. E. AND HARRY BUCKLEY
 —Keith's, Boston, June 1-13. K and P. 5th Ave., N. Y., 15-20.
 Somers and Storke—Aldrome, Cedar Rapids, Ia., 8-13.
 Southard, J. Irving—Bijou, Marinette, Wis., 8-13.
 Spauld, The—O., 15-20.
 Spauld Bros. and Mack—Hammerstein's Roof, N. Y., 8-13.
 Spray Sisters—Grand, Cinti., 8-13.
 Stelling and Bevel—Empire, Nottingham, Eng., 8-13.
 Stelling and Bevel—Empire, Glasgow, Scot., 29-July 4.
 Stelling and Bevel—Empire, Nottingham, Eng., 8-13.
 Empire, Newcastle, Eng., 15-20. Empire, Edinburgh, Scot., 22-27.
 Stelling and Bevel—Empire, New Cross, Eng., 8-13.
 Empire, Stratford, Eng., 15-20. Empire, Shepherd's Bush, London, Eng., 22-27. Empire, Sunderland, Eng., 29-July 4.
 Stoddards, The—Star, Carnegie, Pa., 8-13.
 Sully and Phelps—O. H. Marquette, Mich., 8-13.
 Sutcliffe Troupe—Palace, Bath, Eng., 8-13. Palace, Halifax, Eng., 15-20. Palace, Blackburn, Eng., 22-27. Palace, Southampton, Eng., 29-July 4.
 Symonds and Little—O., 15-20.
 Symonds, Jack—Pantago, Spokane, Wash., 8-13.
 Tambo Trio—Aldrome, Chasute, Kan., 8-13.
 Tanquary, Eva—K, and P. 5th Ave. N. Y., 8-13.
 Taylor and Gratian—Temple, Detroit, Mich., 8-13.
 Tilden and Tilden—Crescent, Cananda, L. I., 8-13.
 Terley, H.—Bijou, Duluth, Minn., 8-13.
 The Quartette—Henderson's, Coney Island, N. Y., 8-13.
 Thornton, James—Music Hall, Brighton Beach, L. I., 8-13.
 Thrupp, Clara—National, San Fran., 8-13.
 Thurber, Leona—Keith's, Boston, 8-13.
 Tighe, Harry—Shen's, Buffalo, N. Y., 8-13.
 Tivoli, Quartette—White City, St. Louis, Mo., 8-13.
 Tomkins, William—Orph., Los Angeles, Cal., 8-20.
 Travers, Roland—Orph., Rockford, Ill., 8-13.
 Trilliers, The—Four Mile Park, Erie, Pa., 8-13.
 Trubullion Dancers—Electric Park, Detroit, Mich., 8-13.
 Trocadero Quartette Farm—Robinson's Park, Ft. Wayne, Ind., 8-21.
 Treadwell, Mr. and Mrs. Howard—Grand, Syracuse, N. Y., 8-13.
 Tye, The—The Oaks, Portland, Ore., 16-June 13.
 Tyner, Charles and Fanny—Keith's, Cleveland, 8-13.
 Vallicetta Leopards—Alhambra, N. Y., 8-13.
 Van Bergen, Martin—Forest Park, St. Louis, 8-13.
 Verna-Valdore Troupe—Coney Island, Cinti., 8-13.
 Verna and Verna—O., Chgo., 8-13.
 Verno, Baby—Family, Pittsburgh, 8-13.
 Vesta, Netta—Chas. W., Wash., 8-13.
 Virginia Bellas, Seven—Electric Park, Detroit, Mich., 8-13.
 Wade and Reynolds—White City, Louisville, Ky., 8-13.
 Waddell, Fred and Mae—Bijou, Battle Creek, Mich., 8-13.
 Walker, Lela—Orph., Los Angeles, Cal., June 8-13.
 Ward and Kow—Coney Island, Cinti., 8-13.
 Ward and Kow—Music Hall, Brighton Beach, L. I., 8-13.
 Waters, Tom—Luna Park, Wash., 8-13.
 Wartenburg Bros.—Grand, Syracuse, N. Y., 15-20.
 Wartenburg Brothers and Tenny—K and P. N. Y., 8-13.
 Watson's Farmyard—Chas. W., Wash., 8-13.
 Welch, Ben—K and P. 5th Ave. N. Y., 8-13.
 Wenden and Taylor—K and P. 5th Ave. N. Y., 8-13.
 West and West—Maj., Ashland, Ky., 8-13.
 Weston, Clint—Orph., Marietta, O., 8-10. Bijou Parkersburg, W. Va., 11-13.
 White, Clayton and Marie—Star—Grand, Pittsburgh, June 8-13. Keith's, Boston, 8-13.
 Whitehead, The—Keith's, Boston, 8-13.
 Whitesides, Ethel—Hippodrome, Roscombe, Eng., 11-20.
 Williams and Healy—Family, Pittsburgh, 8-13.
 Williams—Sam—Grand, Vicksburg, 8-13.
 Williams and Jones—Pontine Ferry, Louisville, Ky., 8-13.
 Williams and Stevens—Schindler, Chgo., Ill., 8-13.
 Williams and Walker—Orph., Balto., N. Y., 8-13.
 Williams and Walker—Ole—Cib—Keith's, Boston, 8-13.
 Wills and Hansen—Keith's, Boston, 8-13.

For Stock or R

JESSIE HALL

A New Comedy Drama
By FORBES
With a Full Line of
APPL
DARGY & WOLFOR
1402 Broadw
— W A
TENT REPERTO
and Tent Shows of all kinds on perc
Seaton's Park, J
Good town for balance of week. Also Merry-go-rou
percentage basis. Also Free Attractions. What has
sale, separate or all in one. No Graft, Free Gate and
Ad

WILLIS A

LEADS: AT LIBE

Spokane Chronicle—"Willis A. Hall, as Don
Spokane Outburst—"Mr. Hall is an actor of ability, and
to the drop of
Address, 535 West Van E

Wilson, Al.—Lubin's, Balto., 8-13.
Wilson, Jack, Trio—Keith's, Phila., 6-13.
Wilson, May—Grand, Butte, Mont., 5-13.
Winchester, Edwin—Edison, Green Day, Wis., 9-13.
Winton, J. W.—Palace, Barrow-in-Furness, Eng., 8-13.
Tower, Blackpool, Eng., 15-20. Palace, Gateshead, Eng., 22-27. Palace, Sunderland, Eng., 29-30.
Witt, Singing Colosseum—Grand, Pittsburgh, 8-13.
Woodford and Marlboro—Welland's, Morgantown, W. Va., 8-13.
Wordette, Estelle—Myer's Lake, Canton, O., 8-13.
Zanciga, Park, Grand Rapids, Mich., 15-20.
Young, D. JOHN W. AND
STON—Orph., San Fran., June 8-20.
Wormwood's Animals—Orph., Bklyn., N. Y., 8-13.
Wright, Ruth—Lubin's, Balto., 8-13.
Wyne and Lewis—Keith's, Phila., 8-13.
Yolo, Alis—White City, Louisville, Ky., 9-13.
Young and La Del—Premier, Fall River, Mass., 6-10.
Savoy, New Bedford, Mass., 11-13.
Young, De Witt and Sister—Maj., St. Paul, Minn., 6-13.
Young and Manning—People's, Houston, Tex., 8-13.
Young, Buffalo and Mile, Vera—Maj., Denver, Colo., 8-13.
Yulliana, Seven—Keith's, Phila., 9-13.
Zanciga, The Alhambra, London, Eng., April 20-23.
Zane, B. B. and W. H. Kneary, Eng., 15-20. Empire, Edinburgh, Scot., July 9-11.
Zara and Stetson—Keith's, Boston, 8-13.
Zarnes, The—Keith's, Boston, 8-13.
Zeno, Jordan and Zeno—Orph., San Fran., 8-20.

THE RECORD OF DEATHS.

Oscar Fredericks.

Oscar Fredericks, of Fredericks Brothers and Burns, popular vaudeville entertainers, died after a short illness of typhoid pleuro-pneumonia at the home of his mother-in-law, Mrs. Helm, in Brooklyn, early on Wednesday morning, June 8. Mr. Fredericks left Chicago May 27, and came to New York to see his wife and daughter, Elizabeth, who was stopping with her grandmother, and was taken ill on the train the following morning, arriving at his destination in Brooklyn in a very weak condition. He immediately went to a feature act with Wine, Woman and Song and the play and pneumonia. His wife, Jessie Burns, reached his bedside before the final call came. Funeral services were held on Friday afternoon, which were attended by his many friends in and out of the profession, and a delegation of Masons, of which order he was a member. The interment was in the family plot of Mrs. Helm in Evergreen Cemetery. Besides the widow and daughter, he is survived by his mother and three brothers. Oscar Fredericks was born in Peoria, Ill., about thirty-three years ago. He began his professional career as a musical director. Ten years ago he joined forces with his brother William, billing themselves as Fredericks Brothers, in a musical act, which won immediate favor. Three years later, Jessie Burns, who shortly after became Oscar's wife, was added, and the act became known as Fredericks Brothers and Burns, and rapidly climbed to a headline position in vaudeville. It has also become a feature act with Wine, Woman and Song and the Moonlight Melod. Mr. Fredericks was a born musician, playing a variety of instruments with rare skill, and he was also responsible for some highly creditable compositions. The act played its last New York Christmas holidays.

Anna Haverland.

Anna Haverland, one of the best known actresses of the German stage and well remembered in America from her performance at Ambury's Theatre, died in Dresden. She came to New York to act the title-role in the first German performance of Ibsen's Hedda Gabler, a part for which she was selected by the author when the drama was first given in Berlin. She was a native of Leipzig, and began her theatrical career there, although her preparation for the stage was made in Berlin. She was born in 1854, and began to act at the Leipzig Stadt Theatre when seventeen. She gave up the stage roles when she went to Dresden, and took the leading parts in the modern and classic plays. From that time she moved from one of the foremost German theatres to another. She was at the Court Theatre in Berlin, traveled with the Meininger Players to London and St. Petersburg, acted at various private theatres in Berlin, and in 1890 she came to New York, and on her return to Germany retired from the stage. Her greatest success was won in the tragic roles, although she was highly praised in certain plays of Ibsen. She had written verses and essays which met with some favor.

Mrs. Frances Wren Bates.

Mrs. Frances Wren Bates, mother of Blanche Bates, died at her daughter's home, Bailey Farm, New Rochelle-on-the-Hudson, near Ossining, N. Y., on May 27 of apoplexy. She was about fifty-nine years of age. She was born in Richmond, Va., and was a member of the famous Wren family, that toured the country giving vaudeville performances. In 1870 she married F. M. Bates, an actor, and went with him to Australia. Mr. Bates was murdered by bushmen, and Mrs. Bates and her two children remained in Australia for four years ago, when she gave up active work. She was noted for her charities, and especially for her willingness to aid young actors. The funeral was held at New Rochelle-on-Hudson on June 3 and the body taken to Forest Pond, Long Island, for incineration.

Harriet Burton.

Mrs. Harriet Burton, leading woman of the Petite Stock company, which played in Detroit at the

oad Tour Only

N Z RANCH

of Life in New Mexico

HEERMANS

New Special Paper

RD, - Sole Agents

ay, New York

TED

IRE COMPANY

stage for Celebration and Opening of
July 4th and 5th

and and all other legitimate concessions for sale or
you and price in first letter. Stand privileges for
Big Crowds. An annual event for past 10 years.

dress S. S. SEATON, Plymouth, Richland Co., Ohio.

A. HALL

RTY FOR STOCK

Casner de Bazzan, did some splendid acting."

is high regard for the art is felt from his first appearance
the curtain."

ureau St., CHICAGO, ILL.

DELICIE WAGNER

AT LIBERTY JUVENILE LEADS

Would consider a vaudeville act that has booking.

Address 2256 No. 7th Street, Philadelphia, Pa.

last Winter, died suddenly in Nashville, Tenn.,
May 3. She was a native of San Francisco, and had
been a leading woman in various stock companies
during her career. She was leading woman with the
Baker Theatre company in Nashville, Tenn., and later
of the Vendome Stock company, of that city. She
was the leading woman of the Baker Theatre Stock
company at Rochester, N. Y., last year, and played
the Summer stock company engagement at Bayonne, N.
J., last Summer. She was seen as Clara in a ver-
sion of Dr. Jekyll and Mr. Hyde at the Harlem Opera
House in New York on Aug. 11, 1907. She made her
initial appearance as leading woman of the Lafayette
Players in Detroit on Sept. 29, 1907, playing Jimmy
Austin in The Girl with the Green Eyes. On March
29, of this year, she began an engagement as lead-
ing woman of a stock organization at the Majestic
Theatre, Cleveland, Ohio, opening in East Lyons.

News.

Mrs. John Daly, professionally known as Annie
Devereux, died at her home in this city on May 30.
She made her debut at the Bowery Theatre, in 1870,
but for many years had played in a vaudeville sketch
with her husband. She is survived by her husband
and one daughter and three sisters. The interment took
place June 2, in Calvary Cemetery.

Dr. Louis Honore Franchette, regarded as the greatest
French-Canadian poet, died at Quebec on June 2
at the age of seventy-nine. He wrote seven volumes
of poems, a five-act play entitled Veronica, and trans-
lated many English works. He was created a G. M.
G. by Queen Victoria in 1897.

Louis Ballenberg, for years one of Cincinnati's most
noted impresarios in musical and dramatic lines, died
at his residence in that city on May 29, of paralysis.
He leaves a widow and several children.

Martin C. Day, formerly city editor of the Provi-
dence "Journal" and "Evening Bulletin," and later
of the Providence "News," died at the Polyclinic
Hospital, New York city, on June 1.

Hildebrand Fitzgerald, business manager, dramatic
critic and part owner of the Philadelphia "Item,"
died of heart disease at his home in that city on
June 1.

Luther Edward Jones, an aeronaut, was killed in
being dashed against a tree just as his balloon was
rising from the ground at Mildred Park, Springfield,
Ill., on June 7. He was twenty-seven years of age.

ARENA AND CARNIVALS.

BOISE CITY, IDA.—Sells-Floto Circus May 29.
There were over twenty thousand people on the street
to see a very good parade at 11 a.m. The afternoon
performance drew capacity and a big crowd attended
the evening show.

HANMIAL, MO.—Gentry Brothers' Show exhib-
ited here May 30 and pleased two good audiences.

GOSHEN, IND.—Ringling Brothers' Circus w
exhibit here 18.

RACINE, WIS.—Hagenbeck-Wallace Circus at
Menominee 2, also here, having been induced by the
Elks to change their date and be here during Fri-
day.—Ringling Circus paper is also going up and the
will be here at an early date.

OWOSSO, MICH.—Cole Brothers' Circus May 2
gave two fine performances to large crowds.

NIAGARA FALLS, N. Y.—Cole Brothers' Circ
1: afternoon performance medium business; evenin
performance large—very satisfactory. Barnum at
Bailey due here 27.

ESCANABA, MICH.—The Carl Hagenbeck at
great Wallace shows combined 12.

Barned.

BECK-COOKE.—Edward Beck and Pearl Corry
Cooke, at Boston, Mass., on June 4.

KERKE-BEHRENBURG.—Gustav A. Kerker at
Nettie B. Behrenburg, at Jersey City, N. J.,
June 2.

LYLED-CASTANO.—William Lloyd and Helen C
tano, at New York city, on May 28.

MONTGOMERY-MEDLEY.—Frank R. Montgom
and Lottie Medley, at New York city, on April 1

Died.

BATES.—Mrs. Frances Wren Bates, at Newcastl
Hudson, N. Y., on May 31, of apoplexy, aged
years.

BALLENBERG.—Louis Ballenberg, at Cincinnati,
on May 29, of paralysis.

DALY.—In New York city, on May 30, Mrs. Jo
Daly (Annie Devereux).

FREDERICKS.—In Brooklyn, N. Y., on June 2, Co
Fredericks, of Fredericks Brothers and Burns, a
33 years.

HAVERLAND.—Anna Haverland, at Dresden, G
many, on June 2.

JEPSON.—Eugene Jepson, on June 1, at Cleveland.

JONES.—Suddenly, at Springfield, Ill., on June
Luther Edward Jones, aged twenty-seven years.

LAMSON.—Ernest Lamson, on May 31, at St. Lo

DATES AHEAD

Managers and agents of traveling companies and corporations are notified that this department closes on Friday, June 13, 1908. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Chas. Frohman, mgr.): Cleveland, O., 11-12, Akron 18, Youngstown 17.
BARKYMORE, ETHEL (Charles Frohman, mgr.): Lynn, Mass., 13, New Bedford 18, Norwalk, Conn., 11-12.
BENNETT'S MILLIONS (Chas. Frohman, mgr.): London, Eng., indefinite.
CARTER, MRS. LEBLANC (Frank Wilstach, mgr.): Kingston, Ont., 8, Ottawa 10, Montreal, P. Q., 11-12.
COLLIER, WILLIAM (Charles Frohman, mgr.): San Francisco, Cal., 8-20.
DEADWOOD DICK'S LAST SHOT (Al. H. Woods, mgr.): Minneapolis, Minn., 7-13.
DEW, JOHN (Chas. Frohman, mgr.): Butte, Mont., 11.
FINK, MRS. (Harvey Gray Plake, mgr.): Hattiesburg, Miss., 8, Grand Island 18, North Platte 11, Denver, Colo., 13, Boston, N. H., 13, Los Vegas 15, Albuquerque 16, El Paso 17, 18, Tucson 19, Los Angeles, Cal., 22-24, San Diego 25.
GRACE, EDWIN (Napier, New Zealand, 8, 9, Hattiesburg 11, Gishmore 15-20).
GILBERT, ETHEL (Hastings and North, mgrs.): Chicago, Ill., 7-20.
GIRLS (Shubert Brothers, mgrs.): Chicago, Ill., June 1-indefinite.
GIRLS (Shubert Brothers, mgrs.): New York city, 11-20, indefinite.
INVADE (Chas. Frohman, mgr.): June 21-indefinite.
JENSEN JAMES (Brown and Roberts, mgrs.): Coal Grove, O., 9, Waverly 10, Bainbridge 11.
KNIGHT, JULIUS (Wellington, New Zealand, May 26-June 11, Christchurch 17-20, Timaru July 1, Oamaru 2, Dunedin 3-14, Port Hope 15-17.
LION AND THE MOUSE (H. Henry R. Harris, mgr.): Kingston, Ont., 10, Ottawa 12, 13.
LOFTON, CECILIA (Wm. A. Page, mgr.): Washington, D. C., 10, 12, 13.
MAN FROM HOME (Lalor and Co., mgrs.): Milwaukee, Wis., 8-13.
MONTI CRISTO (F. G. Conrad, mgr.): Iron Mountain, Mich., 9.
NOBODY'S CLAIM (Chicago, Ill., 7-13).
PAID IN FULL (Wagona and Kemper, mgrs.): Chicago, Ill., May 10-indefinite.
PAID IN FULL (Wagona and Kemper, mgrs.): New York city Feb. 20-indefinite.
PICKER, FOUR (White Pickers, mgr.): Trenton, Ont., 8-10, Detroit 11-13, Port Hope 15-17.
QUINCY ADAMS SAWYER (Camden, Mo., 12).
QUINCY ADAMS SAWYER (Western: John G. Stewart, mgr.): Chicago, Ill., 7-13.
ROBSON, MAY (R. R. Sire, mgr.): Spokane, Wash., 9, 10, 12, 13, Yakima 12, Ellensburg 13, Tacoma 14, 15, Victoria, B. C., 16, Vancouver 17, 18, Bellingham, Wash., 18, Everett 20, Seattle 21-27, Portland, Ore., 28.
SERVANT IN THE HOUSE (Henry Miller, mgr.): New York city, May 22-indefinite.
THIEF (Daniel Frohman, mgr.): Colorado Springs, Colo., 15.
WE ARE KING (St. John, N. B., 11-13).
WATCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): New York city, 11-20, indefinite.
WATCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 18-indefinite.
WOLF (Sam S. and Lee Shubert, mgrs.): New York city April 18-indefinite.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., indefinite.
AUBORA (Henry F. Schmidt, mgr.): Topeka, Kan., March 30-indefinite.
BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore., indefinite.
BARLOW-LOVETT (Newark, N. J., May 11-indefinite).
BARTON, HOMER (Portsmouth, O., June 8-Aug. 20).
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., indefinite.
BELLVILLE (Denver, Colo., May 29-indefinite).
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal., indefinite.
BONSTELLE, JESSIE (Buffalo, N. Y., May 18-indefinite).
BOSTON (Lindsay Morison, mgr.): Boston, Mass., Sept. 3-indefinite.
BOWDWIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass., indefinite.
BOYER PLAYERS (Mrs. A. E. Boyer, mgr.): Lowell, Mass., May 2-indefinite.
BRISCO, C. VIRGINIA (Spokane, Wash., May 10-indefinite).
BROWN, SHERMAN (Sherman Brown, mgr.): Milwaukee, Wis., March 30-indefinite.
BROWNING, EDITH (Goodman and Conely, mgrs.): Troy, N. Y., 18-indefinite.
BURNING, EMMA (Roy Applebale, mgr.): Seattle, Wash., April 12-indefinite.
BURBANK (Olivier Morison, mgr.): Los Angeles, Cal., indefinite.
BURGER, EARL (Salt Lake City, U., May 7-indefinite).
BURKE, J. Frank (George Fenberg, mgr.): Fall River, Mass., April 27-indefinite.
BURWOOD (Omaha, Neb., indefinite).
CASINO THEATRE (Casino Amusement Co., mgrs.): Toledo, O., May 24-June 20.
CONNORS AND EDWARDS (Portland, Me., May 25-indefinite).
COUNTESS, CATHERINE (E. D. Price, mgr.): Denver, Colo., May 17-indefinite.
DE LACY, LEIGH (Brooklyn, Mass., May 11-indefinite).
DOBBET-HOWARD (De Soto Park, Rome, Ga., June 8-12).
EDITH GARDENS (Denver, Colo., May 29-indefinite).
EMPIRE THEATRE (Spits and Nathanson, mgrs.): Providence, R. I., May 4-indefinite.
FORD'S (William A. Page, mgr.): Baltimore, Md., June 1-indefinite.
FOREST PARK (Kansas City, Mo., May 4-indefinite).
FRENCH, R. E. (Dick French, mgr.): Tacoma, Wash., indefinite.
GARDINER (Edmund Gardiner, mgr.): Victoria, B. C., May 25-indefinite.
GARRICK (San Jose, Cal., indefinite).
GIBSON (R. L. Gibson, mgr.): Richmond, Va., May 2-indefinite.
GIBSON (R. L. Gibson, mgr.): Atlanta, Ga., May 4-indefinite.
GILTON (Tacoma, Wash., indefinite).
GLASER, VAUGHAN (Detroit, Mich., April 19-June 2).
GREW, ASHBY PARK (N. J., indefinite).
HARRIS, VIRGINIA (St. Louis, Mo., May 25-June 20).
HARRIS-PARKINSON (Bloomington, Ind., May 18-indefinite).
HOLDEN (Indianapolis, Ind., May 4-indefinite).
HOLDEN, W. C. (Bergen Beach, Brooklyn, June 8-indefinite).
HOLLAND, MILDRED (Edward C. White, mgr.): New York city April 20-indefinite.
HOWARD (Lora J. Howard, mgr.): Aurora, Ill., May 11-indefinite.
HOWARD (Lora J. Howard, mgr.): Joliet, Ill., April 15-indefinite.
HOWELL, KENNETH (San Francisco, Cal., May 12-indefinite).
HUNTER-BRADFORD PLAYERS (Hartford, Conn., May 11-indefinite).
HUNTINGTON, WRIGHT (Barry Scanlon, mgrs.): Dubuque, Ia., May 18-indefinite.
HYPERION (David Eldredge, mgr.): New Haven, Conn., May 25-indefinite.
JACKSON, ISABEL C. (Percy H. Levin, mgr.): Piqua, O., May 25-Aug. 1.
KEENE, LORRAINE (H. L. Lawrence, mgr.): York, Neb., 8, 9, Grand Island 11, Grand Island 12, 13, York 15, 16, Hastings 17, 18, Grand Island 20, 21, Keim, Adelaide: New York city May 4-indefinite.
KELCEY, HERBERT, AND EFFIE SHANNON (San Francisco, Cal., June 1-indefinite).
LATIMORE AND LEIGH (Eastern: Ernest Latimore, mgr.): Staunton, Va., May 11-June 14.
LAWRENCE, DEL S. (Sacramento, Cal., indefinite).
LONG, FRANK (Cedar Rapids, Ia., May 31-indefinite).
LORCH, THEODORE (Denver, Colo., May 10-indefinite).
LYGUM (Frank Gray, mgr.): Memphis, Tenn., May 11-indefinite.
LYGUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., 18-indefinite.
LYRIC (Lancaster, Pa., May 30-indefinite).
MAC HUGH (Springfield, Mass., June 1-indefinite).
MAC-LEONE (Duluth, Minn., indefinite).
MAJESTIC (M. Appel, mgr.): Utica, N. Y., May 25-indefinite).
MANHATTAN: Yonkers, N. Y., 18-indefinite).
MCALLISTER, PAUL (O. P. Greiner, mgr.): New York city June 1-indefinite).
MCRAE, HENRY (Vancouver, B. C., May 25-indefinite).
MOROSCO (Los Angeles, Cal., indefinite).
OLIVER (Lincoln, Neb., May 18-indefinite).
ORPHEUM (Mansfield, O., May 25-June 20).
ORPHEUM (Philadelphia, Pa., Sept. 18-indefinite).
OYSTER (Albany, Cal., May 18-indefinite).
PABST ENGLISH (Milwaukee, Wis., April 27-indefinite).
PASTAGES (Arthur C. Mackley, mgr.): Seattle, Wash., Oct. 28-indefinite).
PAYTON (Wm. L. White, mgr.): Winnipeg, Man., June 1-indefinite).

K. STEIN'S MAKE UP

Grease Paints—Lining Colors—Nose Putty—No. 18 Rouge—Face Powder—Alpine and Knickerbocker Cold Creams—Burnt Cork—Assorted Paints—Eye Pencils—Moist Rouge—Wheatcroft Cream—Clown White—Spirit Gum.

ON SALE EVERYWHERE

PAYTON'S LEE AVENUE (Cone Payton, mgr.): Brooklyn, N. Y., indefinite.
PERUCHI-GYFFENE (Columbia, S. C., May 25-indefinite).
PERUCHI-GYFFENE-PAGE (Chas. D. Peruch, mgr.): Knoxville, Tenn., May 18-indefinite).
PETERS: Charlotte, N. C., May 18-indefinite).
PLAYERS: New York city May 25-indefinite).
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 11-indefinite).
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 11-indefinite).
POLI (S. Z. Poli, mgr.): Hartford, Conn., May 18-indefinite).
POLI (S. Z. Poli, mgr.): New Haven, Conn., June 1-indefinite).
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 18-indefinite).
POLI'S (Lawrence B. McGill, mgr.): Scranton, Pa., May 18-indefinite).
POLI'S (S. Z. Poli, mgr.): Worcester, Mass., May 18-indefinite).
RICHARDSON THEATRE (Nat. F. Fields, mgr.): Oswego, N. Y., May 25-indefinite).
RODGER, JENNIE (Frederick Rock, mgr.): Minneapolis, Minn., May 18-indefinite).
SHIRLEY JESSIE (Spokane, Wash., indefinite).
SHUBERT THEATRE (Pauline H. Boyle, mgr.): Milwaukee, Wis., May 25-indefinite).
SPOONER, EDNA MAY (Mrs. S. S. Spooner, mgr.): New York city June 8-indefinite).
STANDING, GUY (Wm. A. Page, mgr.): Washington, D. C., May 4-June 11).
STANFORD AND WESTERN: Wildwood, N. Y., June 27-Aug. 2).
STONE HILL (Carl J. Braker, mgr.): Peoria, Ill., March 30-indefinite).
STUBBART (Oppenheimer Brothers, mgrs.): St. Louis, Mo., May 25-indefinite).
STUBBART: Hamilton, Ont., May 18-indefinite).
TAYLOR: Albany, N. Y., May 18-indefinite).
TOMBS: South Bend, Ind., May 24-indefinite).
TRAHERN (Al. Trahern, mgr.): Southampton, N. Y., 9, Riverhead 10, Sayville 11, Bay Shore 12, Patchogue 13, Sayville 14, Bay Shore 15, Patchogue 16, Sayville 17, Bay Shore 18, Patchogue 19, Sayville 20, Bay Shore 21, Patchogue 22, Sayville 23, Bay Shore 24, Patchogue 25, Sayville 26, Bay Shore 27, Patchogue 28, Sayville 29, Bay Shore 30, Patchogue 31, Sayville 32, Bay Shore 33, Patchogue 34, Sayville 35, Bay Shore 36, Patchogue 37, Sayville 38, Bay Shore 39, Patchogue 40, Sayville 41, Bay Shore 42, Patchogue 43, Sayville 44, Bay Shore 45, Patchogue 46, Sayville 47, Bay Shore 48, Patchogue 49, Sayville 50, Bay Shore 51, Patchogue 52, Sayville 53, Bay Shore 54, Patchogue 55, Sayville 56, Bay Shore 57, Patchogue 58, Sayville 59, Bay Shore 60, Patchogue 61, Sayville 62, Bay Shore 63, Patchogue 64, Sayville 65, Bay Shore 66, Patchogue 67, Sayville 68, Bay Shore 69, Patchogue 70, Sayville 71, Bay Shore 72, Patchogue 73, Sayville 74, Bay Shore 75, Patchogue 76, Sayville 77, Bay Shore 78, Patchogue 79, Sayville 80, Bay Shore 81, Patchogue 82, Sayville 83, Bay Shore 84, Patchogue 85, Sayville 86, Bay Shore 87, Patchogue 88, Sayville 89, Bay Shore 90, Patchogue 91, Sayville 92, Bay Shore 93, Patchogue 94, Sayville 95, Bay Shore 96, Patchogue 97, Sayville 98, Bay Shore 99, Patchogue 100, Sayville 101, Bay Shore 102, Patchogue 103, Sayville 104, Bay Shore 105, Patchogue 106, Sayville 107, Bay Shore 108, Patchogue 109, Sayville 110, Bay Shore 111, Patchogue 112, Sayville 113, Bay Shore 114, Patchogue 115, Sayville 116, Bay Shore 117, Patchogue 118, Sayville 119, Bay Shore 120, Patchogue 121, Sayville 122, Bay Shore 123, Patchogue 124, Sayville 125, Bay Shore 126, Patchogue 127, Sayville 128, Bay Shore 129, Patchogue 130, Sayville 131, Bay Shore 132, Patchogue 133, Sayville 134, Bay Shore 135, Patchogue 136, Sayville 137, Bay Shore 138, Patchogue 139, Sayville 140, Bay Shore 141, Patchogue 142, Sayville 143, Bay Shore 144, Patchogue 145, Sayville 146, Bay Shore 147, Patchogue 148, Sayville 149, Bay Shore 150, Patchogue 151, Sayville 152, Bay Shore 153, Patchogue 154, Sayville 155, Bay Shore 156, Patchogue 157, Sayville 158, Bay Shore 159, Patchogue 160, Sayville 161, Bay Shore 162, Patchogue 163, Sayville 164, Bay Shore 165, Patchogue 166, Sayville 167, Bay Shore 168, Patchogue 169, Sayville 170, Bay Shore 171, Patchogue 172, Sayville 173, Bay Shore 174, Patchogue 175, Sayville 176, Bay Shore 177, Patchogue 178, Sayville 179, Bay Shore 180, Patchogue 181, Sayville 182, Bay Shore 183, Patchogue 184, Sayville 185, Bay Shore 186, Patchogue 187, Sayville 188, Bay Shore 189, Patchogue 190, Sayville 191, Bay Shore 192, Patchogue 193, Sayville 194, Bay Shore 195, Patchogue 196, Sayville 197, Bay Shore 198, Patchogue 199, Sayville 200, Bay Shore 201, Patchogue 202, Sayville 203, Bay Shore 204, Patchogue 205, Sayville 206, Bay Shore 207, Patchogue 208, Sayville 209, Bay Shore 210, Patchogue 211, Sayville 212, Bay Shore 213, Patchogue 214, Sayville 215, Bay Shore 216, Patchogue 217, Sayville 218, Bay Shore 219, Patchogue 220, Sayville 221, Bay Shore 222, Patchogue 223, Sayville 224, Bay Shore 225, Patchogue 226, Sayville 227, Bay Shore 228, Patchogue 229, Sayville 230, Bay Shore 231, Patchogue 232, Sayville 233, Bay Shore 234, Patchogue 235, Sayville 236, Bay Shore 237, Patchogue 238, Sayville 239, Bay Shore 240, Patchogue 241, Sayville 242, Bay Shore 243, Patchogue 244, Sayville 245, Bay Shore 246, Patchogue 247, Sayville 248, Bay Shore 249, Patchogue 250, Sayville 251, Bay Shore 252, Patchogue 253, Sayville 254, Bay Shore 255, Patchogue 256, Sayville 257, Bay Shore 258, Patchogue 259, Sayville 260, Bay Shore 261, Patchogue 262, Sayville 263, Bay Shore 264, Patchogue 265, Sayville 266, Bay Shore 267, Patchogue 268, Sayville 269, Bay Shore 270, Patchogue 271, Sayville 272, Bay Shore 273, Patchogue 274, Sayville 275, Bay Shore 276, Patchogue 277, Sayville 278, Bay Shore 279, Patchogue 280, Sayville 281, Bay Shore 282, Patchogue 283, Sayville 284, Bay Shore 285, Patchogue 286, Sayville 287, Bay Shore 288, Patchogue 289, Sayville 290, Bay Shore 291, Patchogue 292, Sayville 293, Bay Shore 294, Patchogue 295, Sayville 296, Bay Shore 297, Patchogue 298, Sayville 299, Bay Shore 300, Patchogue 301, Sayville 302, Bay Shore 303, Patchogue 304, Sayville 305, Bay Shore 306, Patchogue 307, Sayville 308, Bay Shore 309, Patchogue 310, Sayville 311, Bay Shore 312, Patchogue 313, Sayville 314, Bay Shore 315, Patchogue 316, Sayville 317, Bay Shore 318, Patchogue 319, Sayville 320, Bay Shore 321, Patchogue 322, Sayville 323, Bay Shore 324, Patchogue 325, Sayville 326, Bay Shore 327, Patchogue 328, Sayville 329, Bay Shore 330, Patchogue 331, Sayville 332, Bay Shore 333, Patchogue 334, Sayville 335, Bay Shore 336, Patchogue 337, Sayville 338, Bay Shore 339, Patchogue 340, Sayville 341, Bay Shore 342, Patchogue 343, Sayville 344, Bay Shore 345, Patchogue 346, Sayville 347, Bay Shore 348, Patchogue 349, Sayville 350, Bay Shore 351, Patchogue 352, Sayville 353, Bay Shore 354, Patchogue 355, Sayville 356, Bay Shore 357, Patchogue 358, Sayville 359, Bay Shore 360, Patchogue 361, Sayville 362, Bay Shore 363, Patchogue 364, Sayville 365, Bay Shore 366, Patchogue 367, Sayville 368, Bay Shore 369, Patchogue 370, Sayville 371, Bay Shore 372, Patchogue 373, Sayville 374, Bay Shore 375, Patchogue 376, Sayville 377, Bay Shore 378, Patchogue 379, Sayville 380, Bay Shore 381, Patchogue 382, Sayville 383, Bay Shore 384, Patchogue 385, Sayville 386, Bay Shore 387, Patchogue 388, Sayville 389, Bay Shore 390, Patchogue 391, Sayville 392, Bay Shore 393, Patchogue 394, Sayville 395, Bay Shore 396, Patchogue 397, Sayville 398, Bay Shore 399, Patchogue 400, Sayville 401, Bay Shore 402, Patchogue 403, Sayville 404, Bay Shore 405, Patchogue 406, Sayville 407, Bay Shore 408, Patchogue 409, Sayville 410, Bay Shore 411, Patchogue 412, Sayville 413, Bay Shore 414, Patchogue 415, Sayville 416, Bay Shore 417, Patchogue 418, Sayville 419, Bay Shore 420, Patchogue 421, Sayville 422, Bay Shore 423, Patchogue 424, Sayville 425, Bay Shore 426, Patchogue 427, Sayville 428, Bay Shore 429, Patchogue 430, Sayville 431, Bay Shore 432, Patchogue 433, Sayville 434, Bay Shore 435, Patchogue 436, Sayville 437, Bay Shore 438, Patchogue 439, Sayville 440, Bay Shore 441, Patchogue 442, Sayville 443, Bay Shore 444, Patchogue 445, Sayville 446, Bay Shore 447, Patchogue 448, Sayville 449, Bay Shore 450, Patchogue 451, Sayville 452, Bay Shore 453, Patchogue 454, Sayville 455, Bay Shore 456, Patchogue 457, Sayville 458, Bay Shore 459, Patchogue 460, Sayville 461, Bay Shore 462, Patchogue 463, Sayville 464, Bay Shore 465, Patchogue 466, Sayville 467, Bay Shore 468, Patchogue 469, Sayville 470, Bay Shore 471, Patchogue 472, Sayville 473, Bay Shore 474, Patchogue 475, Sayville 476, Bay Shore 477, Patchogue 478, Sayville 479, Bay Shore 480, Patchogue 481, Sayville 482, Bay Shore 483, Patchogue 484, Sayville 485, Bay Shore 486, Patchogue 487, Sayville 488, Bay Shore 489, Patchogue 490, Sayville 491, Bay Shore 492, Patchogue 493, Sayville 494, Bay Shore 495, Patchogue 496, Sayville 497, Bay Shore 498, Patchogue 499, Sayville 500, Bay Shore 501, Patchogue 502, Sayville 503, Bay Shore 504, Patchogue 505, Sayville 506, Bay Shore 507, Patchogue 508, Sayville 509, Bay Shore 510, Patchogue 511, Sayville 512, Bay Shore 513, Patchogue 514, Sayville 515, Bay Shore 516, Patchogue 517, Sayville 518, Bay Shore 519, Patchogue 520, Sayville 521, Bay Shore 522, Patchogue 523, Sayville 524, Bay Shore 525, Patchogue 526, Sayville 527, Bay Shore 528, Patchogue 529, Sayville 530, Bay Shore 531, Patchogue 532, Sayville 533, Bay Shore 534, Patchogue 535, Sayville 536, Bay Shore 537, Patchogue 538, Sayville 539, Bay Shore 540, Patchogue 541, Sayville 542, Bay Shore 543, Patchogue 544, Sayville 545, Bay Shore 546, Patchogue 547, Sayville 548, Bay Shore 549, Patchogue 550, Sayville 551, Bay Shore 552, Patchogue 553, Sayville 554, Bay Shore 555, Patchogue 556, Sayville 557, Bay Shore 558, Patchogue 559, Sayville 560, Bay Shore 561, Patchogue 562, Sayville 563, Bay Shore 564, Patchogue 565, Sayville 566, Bay Shore 567, Patchogue 568, Sayville 569, Bay Shore 570, Patchogue 571, Sayville 572, Bay Shore 573, Patchogue 574, Sayville 575, Bay Shore 576, Patchogue 577, Sayville 578, Bay Shore 579, Patchogue 580, Sayville 581, Bay Shore 582, Patchogue 583, Sayville 584, Bay Shore 585, Patchogue 586, Sayville 587, Bay Shore 588, Patchogue 589, Sayville 590, Bay Shore 591, Patchogue 592, Sayville 593, Bay Shore 594, Patchogue 595, Sayville 596, Bay Shore 597, Patchogue 598, Sayville 599, Bay Shore 600, Patchogue 601, Sayville 602, Bay Shore 603, Patchogue 604, Sayville 605, Bay Shore 606, Patchogue 607, Sayville 608, Bay Shore 609, Patchogue 610, Sayville 611, Bay Shore 612, Patchogue 613, Sayville 614, Bay Shore 615, Patchogue 616, Sayville 617, Bay Shore 618, Patchogue 619, Sayville 620, Bay Shore 621, Patchogue 622, Sayville 623, Bay Shore 624, Patchogue 625, Sayville 626, Bay Shore 627, Patchogue 628, Sayville 629, Bay Shore 630, Patchogue 631, Sayville 632, Bay Shore 633, Patchogue 634, Sayville 635, Bay Shore 636, Patchogue 637, Sayville 638, Bay Shore 639, Patchogue 640, Sayville 641, Bay Shore 642, Patchogue 643, Sayville 644, Bay Shore 645, Patchogue 646, Sayville 647, Bay Shore 648, Patchogue 649, Sayville 650, Bay Shore 651, Patchogue 652, Sayville 653, Bay Shore 654, Patchogue 655, Sayville 656, Bay Shore 657, Patchogue 658, Sayville 659, Bay Shore 660, Patchogue 661, Sayville 662, Bay Shore 663, Patchogue 664, Sayville 665, Bay Shore 666, Patchogue 667, Sayville 668, Bay Shore 669, Patchogue 670, Sayville 671, Bay Shore 672, Patchogue 673, Sayville 674, Bay Shore 675, Patchogue 676, Sayville 677, Bay Shore 678, Patchogue 679, Sayville 680, Bay Shore 681, Patchogue 682, Sayville 683, Bay Shore 684, Patchogue 685, Sayville 686, Bay Shore 687, Patchogue 688, Sayville 689, Bay Shore 690, Patchogue 691, Sayville 692, Bay Shore 693, Patchogue 694, Sayville 695, Bay Shore 696, Patchogue 697, Sayville 698, Bay Shore 699, Patchogue 700, Sayville 701, Bay Shore 702, Patchogue 703, Sayville 704, Bay Shore 705, Patchogue 706, Sayville 707, Bay Shore 708, Patchogue 709, Sayville 710, Bay Shore 711, Patchogue 712, Sayville 713, Bay Shore 714, Patchogue 715, Sayville 716, Bay Shore 717, Patchogue 718, Sayville 719, Bay Shore 720, Patchogue 721, Sayville 722, Bay Shore 723, Patchogue 724, Sayville 725, Bay Shore 726, Patchogue 727, Sayville 728, Bay Shore 729, Patchogue 730, Sayville 731, Bay Shore 732, Patchogue 733, Sayville 734, Bay Shore 735, Patchogue 736, Sayville 737, Bay Shore 738, Patchogue 739, Sayville 740, Bay Shore 741, Patchogue 742, Sayville 743, Bay Shore 744, Patchogue 745, Sayville 746, Bay Shore 747, Patchogue 748, Sayville 749, Bay Shore 750, Patchogue 751, Sayville 752, Bay Shore 753, Patchogue 754, Sayville 755, Bay Shore 756, Patchogue 757, Sayville 758, Bay Shore 759, Patchogue 760, Sayville 761, Bay Shore 762, Patchogue 763, Sayville 764, Bay Shore 765, Patchogue 766, Sayville 767, Bay Shore 768, Patchogue 769, Sayville 770, Bay Shore 771, Patchogue 772, Sayville 773, Bay Shore 774, Patchogue 775, Sayville 776, Bay Shore 777, Patchogue 778, Sayville 779, Bay Shore 780, Patchogue 781, Sayville 782, Bay Shore 783, Patchogue 784, Sayville 785, Bay Shore 786, Patchogue 787, Sayville 788, Bay Shore 789, Patchogue 790, Sayville 791, Bay Shore 792, Patchogue 793, Sayville 794, Bay Shore 795, Patchogue 796, Sayville 797, Bay Shore 798, Patchogue 799, Sayville 800, Bay Shore 801, Patchogue 802, Sayville 803, Bay Shore 804, Patchogue 805, Sayville 806, Bay Shore 807, Patchogue 808, Sayville 809, Bay Shore 810, Patchogue 811, Sayville 812, Bay Shore 813, Patchogue 814, Sayville 815, Bay Shore 816, Patchogue 817, Sayville 818, Bay Shore 819, Patchogue 820, Sayville 821, Bay Shore 822, Patchogue 823, Sayville 824, Bay Shore 825, Patchogue 826, Sayville 827, Bay Shore 828, Patchogue 829, Sayville 830, Bay Shore 831, Patchogue 832, Sayville 833, Bay Shore 834, Patchogue 835, Sayville 836, Bay Shore 837, Patchogue 838, Sayville 839, Bay Shore 840, Patchogue 841, Sayville 842, Bay Shore 843, Patchogue 844, Sayville 845, Bay Shore 846, Patchogue 847, Sayville 848, Bay Shore 849, Patchogue 850, Sayville 851, Bay Shore 852, Patchogue 853, Sayville 854, Bay Shore 855, Patchogue 856, Sayville 857, Bay Shore 858, Patchogue 859, Sayville 860, Bay Shore 861, Patchogue 862, Sayville 863, Bay Shore 864, Patchogue 865, Sayville 866, Bay Shore 867, Patchogue 868, Sayville 869, Bay Shore 870, Patchogue 871, Sayville 872, Bay Shore 873, Patchogue 874, Sayville 875, Bay Shore 876, Patchogue 877, Sayville 878, Bay Shore 879, Patchogue 880, Sayville 881, Bay Shore 882, Patchogue 883, Sayville 884, Bay Shore 885, Patchogue 886, Sayville 887, Bay Shore 888, Patchogue 889, Sayville 890, Bay Shore 891, Patchogue 892, Sayville 893, Bay Shore 894, Patchogue 895, Sayville 896, Bay Shore 897, Patchogue 898, Sayville 899, Bay Shore 900, Patchogue 901, Sayville 902, Bay Shore 903, Patchogue 904, Sayville 905, Bay Shore 906, Patchogue 907, Sayville 908, Bay Shore 909, Patchogue 910, Sayville 911, Bay Shore 912, Patchogue 913, Sayville 914, Bay Shore 915, Patchogue 916, Sayville 917, Bay Shore 918, Patchogue 919, Sayville 920, Bay Shore 921, Patchogue 922, Sayville 923, Bay Shore 924, Patchogue 925, Sayville 926, Bay Shore 927, Patchogue 928, Sayville 929, Bay Shore 930, Patchogue 931, Sayville 932, Bay Shore 933, Patchogue 934, Sayville 935, Bay Shore 936, Patchogue 937, Sayville 938, Bay Shore 939, Patchogue 940, Sayville 941, Bay Shore 942, Patchogue 943, Sayville 944, Bay Shore 945, Patchogue 946, Sayville 947, Bay Shore 948, Patchogue 949, Sayville 950, Bay Shore 951, Patchogue 952, Sayville 953, Bay Shore 954, Patchogue 955, Sayville 956, Bay Shore 957, Patchogue 958, Sayville 959, Bay Shore 960, Patchogue 961, Sayville 962, Bay Shore 963, Patchogue 964, Sayville 965, Bay Shore 966, Patchogue 967, Sayville 968, Bay Shore 969, Patchogue 970, Sayville 971, Bay Shore 972, Patchogue 973, Sayville 974, Bay Shore 975, Patchogue 976, Sayville 977, Bay Shore 978, Patchogue 979, Sayville 980, Bay Shore 981, Patchogue 982, Sayville 983, Bay Shore 984, Patchogue 985, Sayville 986, Bay Shore 987, Patchogue 988, Sayville 989, Bay Shore 990, Patchogue 991, Sayville 992, Bay Shore 993, Patchogue 994, Sayville 995, Bay Shore 996, Patchogue 997, Sayville 998, Bay Shore 999, Patchogue 1000, Sayville 1001, Bay Shore 1002, Patchogue 1003, Sayville 1004, Bay Shore 1005, Patchogue 1006, Sayville 1007, Bay Shore 1008, Patchogue 1009, Sayville 1010, Bay Shore 1011, Patchogue 1012, Sayville 1013, Bay Shore 1014, Patchogue 1015, Sayville 1016, Bay Shore 1017, Patchogue 1018, Sayville 1019, Bay Shore 1020, Patchogue 1021, Sayville 1022, Bay Shore 1023, Patchogue 1024, Sayville 1025, Bay Shore 1026, Patchogue 1027, Sayville 1028, Bay Shore 1029, Patchogue 1030, Sayville 1031, Bay Shore 1032, Patchogue 1033, Sayville 1034, Bay Shore 1035, Patchogue 1036, Sayville 1037, Bay Shore 1038, Patchogue 1039, Sayville 1040, Bay Shore 1041, Patchogue 1042, Sayville 1043, Bay Shore 1044, Patchogue 1045, Sayville 1046, Bay Shore 1047, Patchogue 1048, Sayville 1049, Bay Shore 1050, Patchogue 1051, Sayville 1052, Bay Shore 1053, Patchogue 1054, Sayville 1055, Bay Shore 1056, Patchogue 1057, Sayville 1058, Bay Shore 1059, Patchogue 1060, Sayville 1061, Bay Shore 1062, Patchogue 1063, Sayville 1064, Bay Shore 1065, Patchogue 1066, Sayville 1067, Bay Shore 1068, Patchogue 1069, Sayville 1070, Bay Shore 1071, Patchogue 1072, Sayville 1073, Bay Shore 1074, Patchogue 1075, Sayville 1076, Bay Shore 1077, Patchogue 1078, Sayville 1079, Bay Shore 1080, Patchogue 1081, Sayville 1082, Bay Shore 1083, Patchogue 1084, Sayville 1085, Bay Shore 1086, Patchogue 1087, Sayville 1088, Bay Shore 1089, Patchogue 1090, Sayville 1091, Bay Shore 1092, Patchogue 1093, Sayville 1094, Bay Shore 1095, Patchogue 1096, Sayville 1097, Bay Shore 1098, Patchogue 1099, Sayville 1100, Bay Shore 1101, Patchogue 1102, Sayville 1103, Bay Shore 1104, Patchogue 1105, Sayville 1106, Bay Shore 1107, Patchogue 1108, Sayville 1109, Bay Shore 1110, Patchogue 1111, Sayville 1112, Bay Shore 1113, Patchogue 1114, Sayville 1115, Bay Shore 1116, Patchogue 1117, Sayville 1118, Bay Shore 1119, Patchogue 1120, Sayville 1121, Bay Shore 1122, Patchogue 1123, Sayville 1124, Bay Shore 1125, Patchogue 1126, Sayville 1127, Bay Shore 1128, Patchogue 1129, Sayville 1130, Bay Shore 1131, Patchogue 1132, Sayville 1133, Bay Shore 1134, Patchogue 1135, Sayville 1136, Bay Shore 1137, Patchogue 1138, Sayville 1139, Bay Shore 1140, Patchogue 1141, Sayville 1142, Bay Shore 1143, Patchogue 1144, Sayville 1145, Bay Shore 1146, Patchogue 1147, Sayville 1148, Bay Shore 1149, Patchogue 1150, Sayville 1151, Bay Shore 1152, Patchogue 1153, Sayville 1154, Bay Shore 1155, Patchogue 1156, Sayville 1157, Bay Shore 1158, Patchogue 1159, Sayville 1160, Bay Shore 1161, Patchogue 1162, Sayville 1163, Bay Shore 1164, Patchogue 1165, Sayville 1166, Bay Shore 1167, Patchogue 1168, Sayville 1169, Bay Shore 1170, Patchogue 1171, Sayville 1172,

HISTORY NEW YORK STAGE

When writing advertisers readers are requested to mention THE DRAMATIC MIRROR.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

George Alison

LEADING MAN, Baker Theatre, Portland, Oregon.

**HARRY CLAY BLANEY**
(KITTY WOLFE)After 40 successful weeks, at home for the summer.
Black House, No. 7, Centre Moriches, L. I.
Say you, Bill Blaney—the gate is open.**Eldele Blood**
AT LIBERTY

Last week originated Lead for Barney Gilmore at Atlantic City.

Henry C. Mortimer

LEADING MAN—Bishop's Players, Ye Liberty Playhouse, Oakland, Cal.

AT LIBERTY—June 21st*John Whitman*
The Caledonia, 28 West 26th Street, N. Y.**JUSTINA WAYNE**

As CLAUDIA in THE PRINCE CHAP

Opening June 4, Sydney, Australia.

Management HAROLD ASHTON.

SEDLEY BROWN

Dramatic Director

AT LIBERTY 1415 Catalina St., Los Angeles, Cal.

ANNUAL STARRING TOUR

MR. KIRK BROWNand his excellent Co., presenting perfect productions of
THE CHRISTIAN, THE ETERNAL CITY, OTHELLO, RAFFLES, THE AMYTHUR CRACKSMAN,
THE SIGN OF THE CROSS, BY RIGHT OF SWORD.
Management J. T. MACAULEY.**Miss Leigh De Lacy**

Direction WALTER WOODS

39 Court St., Boston, Mass.

Thos. M. Reynolds AND Emma Salvatore**AT LIBERTY—STOCK OR COMBINATION**

Address 200 West 52d Street, New York.

For Stock Companies, For Repertory Companies, For Amateurs
I have the newest and most attractive, as well as the largest assortment of
plays in the world. **Plays** **Plays** **Plays**
Early Plays, Religious Plays, Drawing-Room Plays, Temperance Plays
Mrs. Jarley's Wax Works, Plays for Girls, Pantomimes
Write for my new catalogue of Theatrical Novels, Speeches, Guide Books
Paper, Sonnet, etc. It is FREE.
SAMUEL FRENCH, 25 West 52d Street, NEW YORKEstablished
1880**THE STAGE**Price, 2d.
WeeklyThe Leading English Theatrical Newspaper. Circulation Guaranteed larger
than that of all other English Dramatic and Musical Journals combined.
May be obtained atThe International News Co.
83-85 Duane St.Samuel French,
23-24 West 22d St.

NEW YORK

"A WORLD WIDE CIRCULATION."

The Oldest and most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1877

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

"THE ERA" is on sale outside the Knickerbocker Theatre Building and at Brentano's.

SUBSCRIPTION RATES 1 Year, \$8.00; 6 Months, \$4.00; 3 Months, \$2.00

Professional Advertisements, 5d Per Line

Inquiries and communications may be sent to "THE ERA" P. O. Box 492, New York City.

LONDON "MUSIC HALL"

THE GREAT ENGLISH VAUDEVILLE PAPER

WEEKLY

A Representative is wanted to canvass for
advertisements on commission in America.

14 Leicester Street, W. C.

When writing advertisers readers are requested to mention THE DRAMATIC MIRROR.

HARRY LONG

STAGE DIRECTOR

Season 1907-08
Bush Temple Theatre, Chicago.Invites offer Season 1908-09.
Care Ballows & Gregory, N. Y.**TED V. ARMOND**

ENGAGED

Address care Burton Nixon, 1441 Broadway, N. Y.

BEULAH POYNTERManagement BURT & NICOLAI
Direction BURTON NIXON

1441 Broadway, N. Y.

Season 1908,

Opening Great Northern,
Chicago, August 2.**ETHEL TUCKER—WHIT BRANDON**

FEATURED

WITH
DONALD-BELL CO.

Address: Savoy Theatre, Tacoma, Wash.

LEADING MAN

DIRECTOR

Girton Stock Company

FORTY-NINTH WEEK

Invites Offers for Next Season.

MRS.

James Richmond Glenroy

IN VAUDEVILLE

Big hit in Edgar Selden's playlet, "MARRIED LIFE."
Address care of J. C. MATTHEWS, 181 Broadway, New York.**J. PALMER COLLINS**

Green Room Club, or Actors' Society.

Helen RayAn Emotional Ingenue
LEADS**Can be Engaged for Summer Stock**

I also Direct Stage.

Address HOMER MILES, 133 W. 45th Street, N. Y.

Homer Miles

The Comedian Worth While

COMEDY**WILLIAM NORTON**

Engaged with Mrs. Fiske until July, 1908

Address DRAMATIC MIRROR.

Isadore Martin Ingenue**Charles Schofield** Comedian

INVITES OFFERS—1908-9

Address 1 Green Street, Salem, Mass.

ANNUAL STARRING TOUR OF THE YOUNG ROMANTIC ACTOR

Mr. Del S. LawrenceSupported by an Excellent Company of Artists—High Class Productions Only.
Management J. M. SANDUSKY Permanently Located ALISKY THEATRE SACRAMENTO, CAL.**AITKEN, SPOTTISWOODE**

Jefferson Theatre, Portland, Me.

BRANDON, ETHEL

With The Man of the Hour. On tour.

CARHART, JAMES L.

Address 128 West 57th St., N. Y.

IONE CHAMBERLIN

The Albany, 224 Street and Broadway, N. Y.

ELWYN, DAVID

At Liberty Summer Stock. All agents or Mirron.

GERBER, ESTHER

In vaudeville. As per route.

HADLEY, HELAINE

At Liberty.

JACKSON, BELLE

Dolling Park, Springfield, Mo.

KELLY, ALLAN

"The Small Character Man." At Liberty. Mirron.

MERRITT, GRACE

1402 Broadway, New York.

MULDENER, LOUISE

Mrs. Carroll: Miss Page. In Opaid at Vassar Co.

NEWTON, JOHN L.

Leads, burles. At Liberty May 8. Address Mirron.

SEAY, CHARLES M.

Actor's Society, N. Y. City.

STURGIS, GRANVILLE F.

Dramatist. Plays, sketches. 128 Noble St., Brooklyn.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Auditorium Theatre, Los Angeles. At liberty.

WHITE, THURLOW

Mirron.

HERBERT HEYWOOD
PERMANENT STOCK COMPANY
MINNEAPOLIS, MINN.
ELEN E. DAVIDSON**AMY AMES**CONEDIEUNE. Singing and Character Parts
AT LIBERTY. Address DRAMATIC MIRROR**GEO. W. MITCHELL**Dialect and Character Actor. At liberty for the Season
1908-9 252 West 50th Street, or Agents.**Richard Hayden****AT LIBERTY** Characters, Novelties,
Stage Director**LEONORA BRADLEY**
Characters and Grand Dames
ADDRESS AGENTS.**G. L. STOUT | FLORENCE S. HASTINGS**Characters Substitution—Ingenues
DE VONDE STOCK CO. (Sad Season)
Permanent Address, "The Bungalow," Hart Park, New
Brighton, Staten Island, N. Y.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

— Founded in 1884 —

American Academy of Dramatic Arts

And Empire Theatre Dramatic School

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW BRONSON HOWARD
BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's
Empire Theatre and Companies

For Catalogue and Information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

THE BOSTON CONSERVATORY OF DRAMATIC ARTS

HOWELL HANSEL, Director

Write for Free Booklet of this Practical Training School for the STAGE. Summer Term Begins JULY 1st Fully Equipped STAGE.

Address ROBERT BURNS, Secretary, 515 Tremont St., BOSTON
The educational advantages of Boston are superior to any other city.

THE NATIONAL CONSERVATORY OF DRAMATIC ART ELOCUTION AND ORATORY

OPEN THE YEAR ROUND.

Under the Direction of

F. F. MACKAY

SUMMER CLASS IN ELOCUTION AND DRAMATIC ART WILL COMMENCE ON
WEDNESDAY, JULY FIRST, AND CONTINUE THROUGH SIX WEEKS.

Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.
SEND FOR PROSPECTUS. 19-25 W. 44th St. near Fifth Ave., New York, N. Y.

The Analysis of Dramatic Principle and Method

By W. T. PRICE

Author of "The Technique of the Drama."

An Octavo Volume of about 500 pages.

A limited edition of this volume will be published in June. The edition being LIMITED and no second edition being immediately designed, it may soon be exhausted. Those wishing to have the book may save indefinite delay, and have it sent to them in the order of their application for it by prepayment of its price, \$5.00.

The two-year Course of this School has been consolidated into a Course of one year. The contents of this volume (with incidental correspondence and correction of exercise work) constituted a large part of the original first year's instruction. This is a subscription book, and this edition can be procured from this office only.

What can be learned can be taught. This is an art that must be learned. "You may be the mightiest genius that ever breathed, but if you have not studied the art of writing for the stage, you will never write a good acting play."—Sir Henry Irving. The American School of Playwriting. Eighth year. By weekly correspondence. Monthly payments. For circular address as below, and make all remittances for the book payable to

W. T. PRICE, 1440 Broadway, New York City

COSTUMES, ETC.

COSTUMES, ETC.

ANDREW GELLER, 507 6th Ave., 30th & 31st Sts., N.Y. One flight up



Short-Vamp-Shoes

For Stage, Street and Evening. At Moderate Prices.

REMOVAL NOTICE OF Chas. L. Lietz

Formerly of 28th Street, to
130 WEST 45TH STREET
Bet. BROADWAY & SIXTH AVE.
WIGS and TOUPEES

For Stage and Street Wear.
Unexcelled GRAYE PAINT, FACE POWDER, and
RENOVATED COLD CREAM. WIGS TO HIRE.

Estab. 1877

CHAS. L. LIETZ,
130 West 45th St., New York

Eaves Costume Co.

Everything necessary for Professional
or Amateur Productions for sale or
Rental at lowest prices.

226 West 41st Street

OPPOSITE NEW AMSTERDAM THEATRE

Telephone, 3044 Bryant

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER

McVICKER'S THEATRE, CHICAGO, ILL.
Telephone—Central 404. Send for Catalogue.

MRS. COHEN

629 6th Ave., 30th & 31st St. N. Y.
PHONE 4070—30TH ST.

Some very fine Evening Gowns on Hand.
Special prices to the Theatrical Profession.

PLÜCKER and AHRENS

Successors to CHARLES MEYER

Practical Wig Makers

Street Wigs and Toupees Artificially Made

Theatrical Work a Specialty.

25 EAST 20TH STREET, NEW YORK
(8 doors East of Broadway.) Telephone 3881 Gramercy.

CHAS. LELLA

Manufacturer of

High Grade Stage
Boots and Shoes

121 W. 43d St., New York
(near Broadway)

FRANK HAYDEN

COSTUMER

162 West 23d Street, New York

Tel. 711 Chelsea. SOUBRETTE GOWNS.

Some New and Slightly Worn Costumes For Sale

Wardrobest

Settle Slightly Worn Evening and Dinner Gowns,

which are elaborate and Staged, for less than 1/2

their original prices. MRS. PECK, 199 Blue Island

Avenue, Chicago.

JOS. NEMBERGER & CO.

MERCHANT TAILORS

14 West 30th St. First Floor

LATEST SPRING AND SUMMER

IMPORTATIONS NOW READY

TO BE SEEN AT A SPECIALTY

MILLER

COSTUMER

136 E. 7th Street, PHILADELPHIA

MISS R. COHEN

330 W. 74th St.

Formerly 121 E. 7th Street.

Telephone—No. 1699 Columbus

When writing advertisements readers are requested to mention THE DRAMATIC MIRROR.

SCHOOL of ACTING

—OF THE—

CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational Institution.
Indorsed by Leading Actors and Managers. Fully equipped Stage for Rehearsals and Public
Performances. Investigation will demonstrate the superiority of this institution.

J. H. GILMOUR

DIRECTOR

For the past twenty-five years one of the foremost actors of Shakespeare and modern
roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

MARSHALL STEDMAN | WALTER KILBOURNE
Formerly Leading Juvenile with E. H. Sothern | For past four years Principal Assistant to Hart Conway
ASSISTANT DIRECTORS.

Catalog Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 282 Michigan Boulevard

ALVIENE DRAMATIC SCHOOL OF STAGE ARTS, Inc.

CLAUDE M. ALVIENE, Director. Assisted by a large faculty of eminent instructors
GRAND OPERA HOUSE, 263 to 269 8th Ave., cor. 23rd St., Entrance 260 8th Ave.

SPECIAL COURSE OPENS MAY 1st.

PUBLIC PERFORMANCES

All graduate Students are assured New York appearances and engagements.

SPECIAL COURSES IN THEATRICAL DANCING. Largest School, Largest Patronage, Largest Equipped
Stage in N.Y. Illustrated Booklet, How Three Thousand Students Have Succeeded, mailed free upon application.

STAGE SCHOOL Stage Dancing, Vaudeville,
Acting, Bag Time Songs,
Chorus Work, Dramatic Art, Elocution, Vocal, Etc.
Irish Jig, Cake Walk, Clog, BUCK, Skirt, Etc.
(Stage Engagements Guaranteed.)
PROF. P. J. RIDGE, and others.
(121 La Salle St., Chicago, Ill.) Circulars Free
(Reference, All Theatrical Managers.)

Washington Heights School of Dramatic Arts
345 W. 180th Street, New York City
Tel. 915 Audubon. Mrs. JAMES BROWN CHAMBERLAIN
A Private Training school for the Stage.

THE DRAMATIC MIRROR

Date-Book

Seasons 1907-8 and 1908-9

Price, by mail 30 cents

We cannot insure proper delivery unless sent
by registered mail, for which the usual fee, 8
cents, is charged. Address

DATE BOOK DEPT.,
121 W. 42d St., New York.

OUT IN JUNE

Date-Book Seasons 1908-9-10

A limited number of pages reserved for ad-
vertisements. Rates upon application.
Date-Book ordered now will be mailed
promptly upon publication.

PARK MANAGERS!

Dean's Own Auditorium Stock Co.

OPEN FOR TIME

The Company is composed of strictly high
grade artists and first-class specialties. Eleg-
antly wardrobe and beautifully staged.
Immediate correspondence solicited for Sum-
mer bookings.

DEAN AMUSEMENT CO.

AUDITORIUM VAN WERT, OHIO

BEFORE LEAVING THE CITY place your valua-
ble in the "INDESTRUCTIBLE" fire and burglar-proof
vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses: Lexington Ave. 41st and 42d Sts.
and Office: 1 Seventh Ave. 2d and 3d Sts.
Furniture, Ornaments, Trunks, etc., taken on fire-proof
Storage; also, if desired, packed and moved.
Safe Deposit Boxes, \$5.00 per Year.
Vanite for Silver Trunks.

Special facilities for safe keeping of
Theatrical Wardrobes, Scenery, Etc.

ADRIAN ISHLEY, Jr., Trust. LAWRENCE WELLS, Pres.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty.
Best Work. Lowest Rate.
J. E. NASH, 1500 Broadway (cor. 30th St.), N. Y.

PLAYS

for Amateur and Professional
Actors. Largest assortment
in the world. Catalogue free.

The Dramatic Publishing Co., 358 Dearborn St. Chicago

VIARDA'S International Dramatic Academy

Dramatic Company Now Forming
Pupils INDIVIDUALLY instructed for the
Stage or Parlor Entertainment; either in
English or German.
9 West 35th Street, New York City

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude
Adams, Marie Cahill, Grace George, Odette Williams, Fran-
ces Starr, E. H. Sothern, Laura Burt, Doris Kenna, Chrysalis
Horne. BROADWAY CIRCULAR.

46 West 21st Street, New York.

TORRIANI SCHOOL OF SINGING

201-202 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure
method. Professional and private endorsement. Address
FERDINAND E. L. TORRIANI

PROFESSIONAL CARDS.

Alice Kauser

PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York

J. J. Fitz Simmons

Metropolis Theatre Stock Co.

Management

HURTIG & SEAMON, New York,

FLORENCE HAMILTON

IN VAUDEVILLE

PRESENTING

The Queen of the Turf

Philip Leigh

ROGERS BROS. IN PANAMA
1908-9

MR. MORTIMER DELANO

Playwright, 104 West 120th St., New York
Miss Marbury, Gen'l Agent, Empire Theatre Bldg.,
New York. Mr. Burford Delandoy, London Representa-
tive, Warwick Mansions, Gray's Inn.

Walter H. Cluxton

With MISS JESSIE BONSTELLE, Star Theatre, Buffalo.

EUGENE STOCKDALE

DRAMATIC DIRECTOR

Direct Davis School of Dramatic Art, Orchestra Hall, Chicago

RICHARD THORNTON

Leading Man with **MRS. LESLIE CARTER** For the Past Two Seasons



Photo Soret, Minneapolis, Minn.

John W. Kelley in Portland (Ore.) Evening Telegram.—"Richard Thornton's performance of Louis the Fifteenth was admirable. His personality suits the role, and his make-up and bearing approach nearer to the ideal stage monarch than most portrayals."
 Portland Evening Journal.—"Mr. Thornton interprets the part of King Louis and gives a remarkably good performance."
 Arthur A. Green in the Portland Oregonian.—"Richard Thornton is the chief support, giving a notably good performance as King Louis. He plays the part with excellent understanding. His make-up is almost an exact duplicate of the pictures of the Louis he represents. He was at all times master of himself and the part."
 John W. Kelley in the Portland Evening Telegram.—"Richard Thornton is the best Bernard Dufresne seen in Portland."
 Johnston McCalley in the Portland Evening Journal.—"Mr. Thornton is an artistic actor."
 Buffalo Express.—"Richard Thornton gave a fine reading of Louis the Fifteenth."
 Buffalo Courier.—"Mr. Thornton as Louis the Fifteenth deserves to be mentioned for the great merit of his work."
 Cleveland Correspondent to the Morning Telegraph.—"Richard Thornton who played the King was especially good."
 William E. Sage in the Cleveland Leader.—"Richard Thornton who played the King is a good actor, and his work stood out above the others."
 Victor Slayton in the Cleveland News.—"Richard Thornton is an entirely acceptable King Louis."
 William Craston, correspondent of the New York Dramatic Mirror.—"Mrs. Carter was given splendid support by Richard Thornton in the role of the King."

Cincinnati Post.—"The best work outside of Mrs. Carter's portrayal of the famous Courtesan was that of Richard Thornton in the role of Louis the Fifteenth."
 Cincinnati Commercial Tribune.—"Mr. Richard Thornton as Louis the Fifteenth was a thoroughly efficient helper in the performance."
 Cincinnati Times.—"Richard Thornton as King Louis the Fifteenth appeared to great advantage. M. B. H."
 Kansas City Star.—"A good company headed by Richard Thornton as King Louis supported the star."
 Kansas City World.—"Richard Thornton played exceedingly well the part of the King."
 Pittsburgh Leader.—"Richard Thornton who played the part of the King depicts that vacillating character to perfection, and permits one to live again in the troubled days of early France. He assumes the role of royalty gracefully and vividly."
 Pittsburgh Sun.—"Of the supporting cast, Richard Thornton in the King and Wadsworth Harris' Du Barry are the best."
 Charles M. Bregg, of the Pittsburgh Gazette Times.—"Richard Thornton who played the wicked Louis has a fine stage presence and a good voice."
 Pittsburgh Chronicle Telegraph.—"Richard Thornton looks like a King, and plays with force and dignity."
 Pittsburgh Post.—"Richard Thornton as the King has a fine stage presence, and he assumes the part of royalty gracefully."
 Rochester Herald.—"Richard Thornton as the King was one of the most satisfactory."
 Rochester Democrat and Chronicle.—"Richard Thornton's Louis the Fifteenth is a nice bit of acting."
 Evening Times, Rochester.—"Richard Thornton is most capable as the cold, indifferent King, and carries the part with commendable dignity."
 Toronto Mail and Empire.—"Mr. Richard Thornton as King Louis gives a clear cut and consistent delineation."
 Toronto Daily Star.—"Richard Thornton as the King was the best of Mrs. Carter's support."
 Toronto Globe.—"Richard Thornton invested his role with frank and earnest realism."
 Toronto News.—"Richard Thornton as the King was extremely dignified. Showing a passion for the opposite sex, which has ever proved the ruin of the French nobility."
 Lowell Sun.—"Richard Thornton in the role of Louis the Fifteenth gave a most admirable interpretation. His conception of the part was faultless, and he was particularly fine in the strong scenes with Mrs. Carter."
 Lowell Courier.—"It is a pleasure to see Richard Thornton in the role of Louis the Fifteenth. He is the King in appearance and in personality. He might easily mar the scene in the fourth act, but he strengthens it."
 Springfield Union.—"Richard Thornton was exceptionally impressive in the part of the King, playing it with a royal dignity that was quite convincing. His best scene is that in which Louis wrings from Du Barry her secret. He divided honors with Mrs. Carter in the intensely dramatic scene in the fourth act."
 New Haven Morning Journal and Courier.—"Mention should be made of the excellent acting of Richard Thornton as Louis the Fifteenth. His work in the scene when Du Barry betrays her love and in which his jealousy overpowers everything else was extremely well done."
 Dallas Daily Times Herald.—"Mr. Richard Thornton is a very capable actor. His Louis won for him a warm place with theatergoers."
 St. Paul Pioneer Press.—"Richard Thornton is quite the most kingly King one could imagine. This part is so often played without spirit that Mr. Thornton's work was an agreeable surprise."

Dallas Morning News.—"Richard Thornton as Louis the Fifteenth is a handsome and talented actor. He looks the regal part to what appears to be perfection."
 Dallas Morning News.—"Mr. Thornton as Bernard Dufresne, the leading man, was strong, clear, clean cut and convincing."
 Commercial Appeal, Memphis.—"Wadsworth Harris as Jean Du Barry and Richard Thornton as Louis the Fifteenth. The acting of these two well-known players commends itself to theatergoers, who appreciate good acting."
 The Memphis News Scimitar.—"Richard Thornton was well cast as the King. He both looked and acted the part in a manner that left little to be desired."
 Nashville Banner.—"The role of Louis the Fifteenth was well cared for by Richard Thornton, who also possesses a splendid stage presence."
 Des Moines Daily News.—"Richard Thornton as Louis the Fifteenth could easily have won the prize at a men's beauty show. His ability as an actor is fully equal to his fine stage appearance."
 Courier-Journal, Louisville.—"Richard Thornton makes an exceptionally handsome King, and enacts the role in a most satisfactory manner."
 Louisville Herald.—"Richard Thornton is an always impressive figure as the King of France. C. D."
 Duluth Evening Herald.—"In the reflected light of the great star shone Richard Thornton as King Louis. He has caught the spirit of the picture of the King left by history, jealous, overbearing, selfish and haughty with the mind of a libertine."
 Denver Republican.—"Richard Thornton as the King does a fine portrayal, glittering, strong and dignified."
 Indianapolis Star.—"Richard Thornton gave a good interpretation of the part of Louis the Fifteenth, although he is a bit too good looking to resemble that monarch."
 Oakland Tribune.—"Mr. Richard Thornton as the King Louis gave a fine performance, and looked every inch the King."
 Casaca Morning News.—"Richard Thornton as the King combined dignity and enthusiasm with most pleasing effect, and his work was as satisfactory as anything seen at the Grand this season."
 Charles H. Wheeler in the Winnipeg Tribune.—"Richard Thornton was one of the quartette of players who enacted their respected parts with the skill of experience, and an intimate knowledge of what was expected of them."
 Bridgeport Morning Telegram.—"Richard Thornton as King Louis the Fifteenth was exceptionally strong."
 Mining Gazette, Butte.—"Richard Thornton adds especially to the strength of the company and to the excellence of the performance."
 Gerald P. Beaumont, San Jose.—"Richard Thornton as the King was delicious in the few moments that were spared him."
 Post Intelligencer, Seattle.—"Mr. Thornton as Louis the Fifteenth shared the credit of some of the most important scenes."
 Post Intelligencer, Seattle.—"Mr. Thornton as Dufresne again impressed his capacity as a leading man, presenting the vacillating, wavering character excellently."
 Times-Democrat, New Orleans.—"Richard Thornton, whose Louis the Fifteenth in Du Barry was so well played, was an admirable Bernard Dufresne."
 The Daily Picayune, New Orleans.—"Richard Thornton's Louis the Fifteenth in mind and manner was excellent, and he played the part with nice discretion."
 Times-Democrat, New Orleans.—"Richard Thornton as Louis proved himself an intelligent, well trained and thoroughly capable actor."
 James Crawford in the San Francisco Chronicle.—"Richard Thornton looks a good deal like the pictures of Louis the Fifteenth, and acts the part with naturalness."

DEMILLE THE GENIUS
 Released for
Stock and Repertoire
 Authors' Representative
 Astor Theatre, 8'way & 45th St., N. Y.
 Phone: 330 and 331 Bryant
 With N. C. Goodwin's Production if Desired

J. J. COLEMAN
 Representing
 ...150...
THEATRES
 MISS-IA. CIRCUIT
 KENTUCKY
 ARKANSAS
 OKLAHOMA
 KANS.-MO.
 TENN.-ALA.
 1031 Knickerbocker Theatre Annex
 1402 Broadway, N. Y.
Routes Booked
 For Reputable Attractions Over All Circuits

Should You Want to Communicate With Me
 About
 The 4
 Live Ones
 For Use
 in
 Stock
"TENNESSEE'S PARDNER"
"AT THE OLD CROSS ROADS"
"SHADOWS ON THE HEARTH"
"PRETTY PEGGY" By Frances Aymer Matthews
 Or About Anything Else
 Address
 Until Further Notice,
 ARTHUR C. AISTON
 Care White Star Line
 1 Cockspur St., S. W.
 London, England.

A Bad Cast ALWAYS Spoils a Good Play, a Good Cast often Saves a Bad Play. Get a Good Cast and you will Please your Patrons, whether your Play is Good or Bad.
BETTS and FOWLER
 Dramatic, Musical Comedy and Vaudeville Agents
 1431 BROADWAY, NEW YORK CITY
 Phone, 3110-Bryant Rooms 310, 311 313

JAY PACKARD
ENGAGEMENTS
 Room 13, Broadway Theatre Building, New York
 Tours Directed, Companies Organized.
 Telephone 2667 Bryant
 Plays Bought, Sold, Leased.
 Residence phone 4216 Bryant.

THE ADVANTAGE OF SEEING YOUR SCENERY
 before buying same is obvious. It often saves a lot of disappointment. We are equipped for that purpose with over 100 complete sets of both new and slightly used scenery, props, etc., and can supply you with everything from a spot light to a Ben-Hur production overnight. We have a large stage for showing these sets and allow free scenic rehearsals to purchasers.

H. P. KNIGHT SCENIC STUDIOS
 140th St., Mott and Walton Aves., N. Y. City. Tel. 1361-Melrose.
 Construction and Property shops, Fireproofing Dept., 15,000 sq. feet of storage room.

INCORPORATE IN ARIZONA LEAST COST
 THEATRICAL COMPANIES. No tax. No stock subscription required. Anything of stock, PAID IN ANYTHING OF VALUE. No statement or books required for public inspection. STOCKHOLDERS EXEMPT FROM LIABILITY if our form is used. The great incorporating business of Arizona was built up by President Sudduth while Secretary of Arizona. Laws, special blank forms and by-Laws free. Companies incorporated same day we receive reasonable deposit on account and telegram stating name, capital and number of shares.
 Reference: Any bank in Arizona.
STODDARD INCORPORATING COMPANY, Box 9 W, PHOENIX, ARIZONA

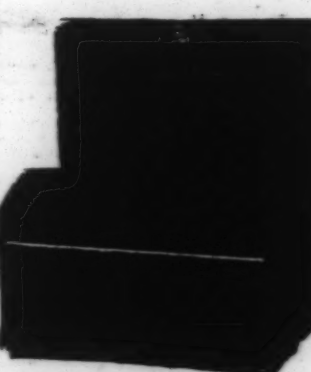


The Annual Meeting
 Of The Actors' Society of America will be held
 at the rooms of the Society, 133 W. 45th St., New
 York, on **THURSDAY, JUNE 4th, at 11 A. M.**

When writing advertisers readers are requested to mention THE DRAMATIC MIRROR.

MAHLER BROS.
 SIXTH AVE. and 31st ST., NEW YORK
 Professional Underwear House of America

We are now showing all the latest Models in
CLOAKS, SUITS, WAISTS, MILLINERY, SHOES, Etc.



SHOE DEPARTMENT
 Our Famous Shoes, made on the Latest Model Short
 Vamp Last, for Stage and Street Wear.
 Estimates cheerfully given on quantities and Company orders.

MAKE UP BOXES
SPECIAL FOR THIS SALE. 37c.
 Cannot send through mail.
 Prices Below Cost of Manufacture.

OUR COLD CREAM
 Expressly prepared for the Theatrical Profession, guaranteed to be
 absolutely pure and never become rancid in any climate. Put up
 in Pound Screw Top Tin Cans at 45c-4 Half Pound at 35c.

SAMPLES OF CREAM SENT FREE
 All Mail Orders must be accompanied by Money Order. None
 sent C. O. D.
 Send for Our Theatrical Catalogue—Mailed Free

ASBESTOS
THEATRE CURTAINS
UNION ELEVATOR & MACHINE CO.
 CHICAGO

"Making Good Everywhere"
DIE-CUT TICKETS
 The ones with round corners and notched Coupons.
 Unequaled for convenience, speed and accuracy in
 handling. Dated Tickets to the most intricate diagrams
 and exacting requirements. Inquiries solicited from
 Managers using dated tickets in quantities.
THE DIEPRESS COMPANY
 39 MILL STREET CAZENOVIA, N. Y.

STAGE LIGHTING
UNIVERSAL ELECTRICAL STAGE LIGHTING CO., KLIBEL BROS., Prop.
 38th Street & Broadway, New York City

TO CLEAN YOUR FINE GARMENTS, SEE
SCHWARZ & FORGER
CLEANERS AND DYERS
 704 Eighth Avenue, Near 44th Street N. Y.
 Low Rates Best Work Quick Delivery
 Phone 1136 Bryant. 12 Branch Stores in New York City.

SCENERY "TELL IT TO ME"
EMMA KENDALL'S 2D BOOK
 ALL NEW, JUST OUT
 For sale on all trains and news-stands, or by mail, 5c.
 Address **EMMA KENDALL**,
 3 Cadwell Ave., Bayfield Heights, Cleveland, O.